

GOVERNMENT OF INDIA
ARCHÆOLOGICAL SURVEY OF INDIA

CENTRAL
ARCHÆOLOGICAL
LIBRARY

ACCESSION NO 22757

CALL No. 732.409545/cha/cas.

D.G.A. 79

Disch





3
Cole R.H.

THE
SEVEN PAGODAS.





7277
Descriptive and Historical Papers

RELATING TO

THE SEVEN PAGODAS

ON THE

COROMANDEL COAST. *11050*

BY

WILLIAM CHAMBERS, Esq.; J. GOLDINGHAM, Esq.;

BENJAMIN GUY BARRINGTON, Esq., M.D., F.R.S.;

REV. G. W. MAHON, M.A.; LIEUTENANT JOHN BRADDOCK;

REV. W. TAYLOR; SIR WALTER ELLIOT, K.C.S.I.;

CHARLES GUBBINS, Esq.

22757

EDITED BY

CAPTAIN M. W. CARR,

Madras Staff Corps.

732.409545

Cha / Car

Ref 913.0545

Cha / Car

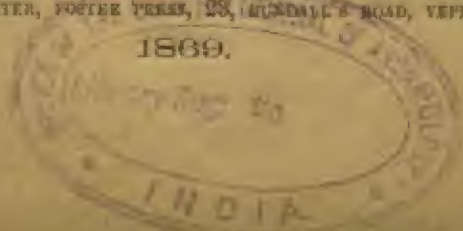
MADRAS:

PRINTED FOR THE GOVERNMENT OF MADRAS.

BY CALLED FORSTER, FORSTER PRESS, 28, MARSDEN'S ROAD, VERNY.

1869.

Ref 726.14509545
Cha / Car



CENTRAL ARCHAEOLOGICAL
LIBRARY, NEW DELHI.

Acc. No. 22757
Date 23. 2. 56
Call No. 913.05457/cha de/car

EDITOR'S NOTE.

THE papers contained in this volume, descriptive of the Sculptures, Inscriptions and Monolithic temples known as the SEVEN PAGODAS, have been reprinted in a collected form, under the orders of the Government of Madras, with a view to promote the intelligent study and examination of these interesting relics of a bygone age. They have been selected as conveying valuable information on the subject, recorded by various competent observers at different times, but so scattered through the published transactions of learned Societies as to be rarely accessible to any one person visiting the spot.*

The origin of the European appellation "Seven Pagodas" cannot satisfactorily be traced. The name may have been given, as stated by Dr. Graul's guide, to the five *Rathas*, the Ganesa temple and the Shore temple.† The story of "magnificent pagodas swallowed up by the sea" is as apocryphal as the legend of the submerged city of Bali.

A matter of greater interest and importance, the age of the Sculptures and Inscriptions at Māvalivaram, has not, it is to be regretted, been definitely ascertained. No date has—if the record of such exist—been found in any one of the Inscriptions.

* Proceedings of the Madras Government, 1st May 1868.

† Reise nach Ostindien, Vol. III., p. 262.

Mr. Fergusson, writing of the *Rathas*, states as his opinion that they were "carved by the Hindus, probably about 1300 A. D."* The researches of Sir Walter Elliot led him to fix the era of the oldest Tamil Inscription on the rocks of Māvalivaram at the latter part of the 11th century, and that of the rock inscription at Sāluvan Kuppam at the commencement of the 12th century.†

The Sanscrit Inscriptions are doubtless anterior in date to these in the Tamil language. The Rev. Mr. Taylor conjectures that the excavations and sculptures, together with these older Inscriptions, were accomplished in the 16th or 17th century. Sir Walter Elliot, on the other hand, is of opinion that they could not have been made later than the 6th century.

The following valuable remarks by Mr. Fergusson explain the style of the monolithic *Rathas*:—

"Although these *Rathas*, as they are called locally, are comparatively modern, and belong to a different faith, they certainly constitute the best representations now known of the forms of the Buddhist buildings * * * and make their external forms more intelligible than they could otherwise be made from the mere internal copies of them which alone we possess [elsewhere] in the rock-cut examples. There are no essential differences which cannot be accounted for by the consideration that the sacred caves of the Buddhists were designed for a well-understood purpose—the Chaityas as temples, the Viharas as residences—which was the invariable rule in Buddhist times. When their successors the Hindus began to follow their example, they copied blindly and unmeaningly. * * * This * explains many points in the architecture [of the South of India] which without this would be perfectly unintelligible. The *Rathas* are, in fact, transition specimens, and as such link the two styles together, the one serving to explain the peculiarities of the other."‡

* History of Architecture, Vol. II., p. 562.

† See p. 140 f. *infra*.

‡ History of Architecture, Vol. II., p. 564.

Some notes, corrective and explanatory, have been added by the Editor; these are distinguished by brackets []. The orthography of Indian names occurring in these papers has been revised, and a uniform system of transliteration adopted.

In the Appendix will be found, among other matters, copies of the Sanscrit Inscriptions made by Mr. Arthur Burnell of the Madras Civil Service. Also a description of the Pagodas by Kāvali Lakshmayya, printed in the original language from the Mackenzie MSS. in which it has lain for the last sixty odd years. This document gives a more detailed account of the antiquities at Māvalivaram than is contained in any of the other papers on the subject; its translation, with Braddock's description, will probably be found the most useful guide to a traveller visiting the spot. An Index to the whole has been added.

The English letter press and illustrations have been executed by the Foster Press. The Devanāgarī printing was performed at the Press of the Society for the Promotion of Christian Knowledge.

A sketch map, carefully executed by the Revenue Survey Department, accompanies the volume. It contains ground plans of the monolithic temples and principal excavations.

MADRAS, *September* 1869.

CONTENTS.

PAGE

- I.—Some account of the Sculptures and Ruins at Māvalipuram, a place a few miles north of Sadras, and known to Seamen by the name of the Seven Pagodas. By WILLIAM CHAMBERS, Esq. 1
- II.—Some account of the Sculptures at Mahābalipuram; usually called the Seven Pagodas. By J. GOLDINGHAM, Esq. 30
- III.—An account of the Sculptures and Inscriptions at Mahāmalaipūr; illustrated by Plates. By BENJAMIN GUY BABINGTON, M.B., F.R.S., Sec. R.A.S. 44
- IV.—A Guide to the Sculptures, Excavations, and other remarkable objects at Mā-mallaipūr, generally known to Europeans as "The Seven Pagodas," by the late Lieutenant JOHN BRADDOCK, of the Madras Establishment. To which are added some Archæological Notes, by the Reverend WILLIAM TAYLOR, and a Supplementary account

of the remains at Sâluvan Kuppam, by Sir WALTER ELLIOT, K.C.S.I., of the Madras Civil Service.—Communicated to the Madras Journal of Literature and Science by the Reverend GEORGE WILLIAM MAHON, A.M., Garrison Chaplain, Fort St. George . . . 63

V.—On the Inscription near the Varâhasvâmi Temple, at Mâmallâipuram or the Seven Pagodas, with a transcript and translation. By Sir WALTER ELLIOT, K.C.S.I. 132

VI.—Notes on the Ruins at Mahâbalipuram on the Coromandel Coast. By CHARLES GUBBINS, Esq., Bengal Civil Service 146

Appendix 173

The Sthalapûrâṇa 173

Description of the Pagodas, &c. at Mâvalivaram, written in the Telugu language by Kîvali Lakshmayya in 1803. With a translation 186

Sanskrit sloka 220

The Inscriptions 221

Arjuna's penance 226

Death of Mahishâsura 227

Bibliographical List 230

Index 232

ILLUSTRATIONS.

PLATE		PAGE
I.	Arjuna's Penance	47
II.	(1) Do. (2) Krishna Mandapa	48
III.	(1) Kailāsa (2) Nārāyaṇa	49
IV.	Death of Mahishāsurā	49
V.	Varāha Avatāra	50
VI.	Vāmana Avatāra	50
VII.	(1) Bhadrakālī (2 & 3) Columns	50
VIII.	(1) Devī (2) Dwārapālā	50
IX.	Excavated Temple	50
X.	(1) P Durgā (2) P Durgā (3) P Vishnu	50
XI.	(1) Dolotsava Mandapa (2) Shore Temple	51
XII.	Vishnu	51
XIII.	Alphabet of Ancient Tamil	54
XIV.	Ganeca Temple Inscription	57
XV.	Inscription on buried Siva Temple	59
XVI.	Figures on Dharmarāja's Ratha	60
XVII.	Inscriptions on Dharmarāja's Ratha	61
XVIII.	Ancient Sanscrit Alphabets	62
XIX.	The five Rathas	108
XX. & XXI.	Plan of Māmallāipūr	110
XXII.	The Shore Temple	156
XXIII.	Sketch of Mahābalipūram	172
XXIV.	Buried Siva Temple at Śālvankuppam	225

For Corrections, &c., see end of Volume.

THE SEVEN PAGODAS.

I.—*Some account of the Sculptures and Ruins at Mâvalipuram, a place a few miles north of Sadras, and known to seamen by the name of the Seven Pagodas.* By WILLIAM CHAMBERS, Esq.

[From the Asiatic Researches, Vol. I. 1783.]

AMIDST inquiries after the histories and antiquities of Asia at large, those of that division of it in which this society* resides, may seem on many accounts to lay claim to a particular share of its attention, a few hints put down from recollection, concerning some monuments of Hindu antiquity, which, though situated in the neighbourhood of European settlements on the Coromandel Coast, have hitherto been little observed, may it is conceived, be acceptable, at least as they may possibly give rise hereafter to more accurate observations, and more complete discoveries on the same subject. The writer of this account went first to view them in the year 1772, and curiosity led him thither again in 1776; but as he neither measured the distances nor size of the objects, nor committed to writing at the time the observations he made on them, he

[* The Asiatic Society of Bengal.]

hopes to be excused if, after the lapse of so many years, his recollection should fail him in some respects, and his account fall far short of that precision and exactness, which might have been expected, had there then existed in India so powerful an incentive to diligent inquiry, and accurate communication, as the establishment of this society must now prove.

The monuments he means to describe, appear to be the remains of some great city, that has been ruined many centuries ago; they are situated close to the sea, between Covelong and Sadras, somewhat remote from the high road, that leads to the different European settlements. And when he visited them in 1776, there was still a native village adjoining to them, which retained the ancient name, and in which a number of Brahmans resided, that seemed perfectly well acquainted with the subjects of most of the sculptures to be seen there.

The rock, or rather hill of stone, on which great part of these works are executed, is one of the principal marks for mariners as they approach the coast, and to them the place is known by the name of the *Seven Pagodas*, possibly because the summits of the rock have presented them with that idea as they passed: but it must be confessed, that no aspect which the hill assumes, as viewed on the shore, seems at all to authorize this notion; and there are circumstances, which will be mentioned in the sequel, that would lead one to suspect, that this name has arisen from some such number of Pagodas that formerly stood here, and in time have been buried in the waves. But, be that as it may, the appellation by which the natives distinguish it, is of a quite different origin: in their language, which is the

Tamil, (improperly termed *Malabar*,) the place is called Māvalipuram, which, in Sanscrit, and the languages of the more northern Hindus, would be Mahābalipura, or the City of the great Bali. For the Tamulians, (or Malabars,) having no *h* in their alphabet, are under a necessity of shortening the Sanscrit word *mahat*, great, and write it *md*.^{*} They are obliged also, for a similar reason, to substitute a *v* for a *b*, in words of Sanscrit, or other foreign original that begin with that letter; and the syllable *am*, at the end, is merely a termination, which, like *um* in Latin, is generally annexed to neuter substances.[†] To this etymology of the name of this place it may be proper to add, that Bali is the name of a hero very famous in Hindu romance; and that the river Māvaligangā, which waters the eastern side of Ceylon, where the Tamil language also prevails, has probably taken its name from him, as, according to that orthography, it apparently signifies the Ganges of the great Bali.

The rock, or hill of stone, above mentioned, is that which first engrosses the attention on approaching the place; for, as it rises abruptly out of a level plain of great extent, consists chiefly of one single stone, and is situated very near to the sea-beach, it is such a kind of object as an inquisitive traveller would naturally turn aside to examine. Its shape is also

* They do indeed admit a substitute [*mays*], but the abbreviation is most used.

† This explains also, why the Sanscrit word *Veda*, by which the Hindus denominate the books of the law of their religion, is written by the Tamulians *Vedam*, which is according to the true orthography of their language, and no mistake of European travellers, as some have supposed; while the same word is called *Bed* by the Bengalis, who have in effect no *V* in their alphabet.—See Dow, Vol. I. Dissert. p. 41.

singular and romantic, and, from a distant view, has an appearance like some antique and lofty edifice. On coming near to the foot of the rock from the north, works of imagery* and sculpture crowd so thick upon the eye, as might seem to favour the idea of a petrified town, like those that have been fabled in different parts of the world by too credulous travellers.† Proceeding on by the foot of the hill, on the side facing the sea, there is a pagoda rising out of the ground, of one solid stone, about sixteen or eighteen feet high, which seems to have been cut upon the spot out of a detached rock, that has been found of a proper size for that purpose.‡ The top is arched, and the style of architecture, according to which it is formed, different from any now used in those parts. A little further on, there appears upon an huge surface of stone, that juts out a little from the side of the hill, a numerous group of human figures in bas relief, considerably larger than life, representing the most remarkable persons, whose actions are celebrated in the Mahâbhârata, each of them in an attitude, or with weapons or other insignia, expressive of his character, or of some one of his most famous exploits.§ All these figures are, doubtless, much less distinct than they were at first; for, upon comparing these and the rest of the sculptures that are exposed to the sea air, with others at the same place, whose situation has afforded them

* Among these, one object, though a mean one, attracts the attention, on account of the grotesque and ridiculous nature of the design; it consists of two monkeys cut out of one stone, one of them in a stooping posture, while the other is taking the insects out of his head.

† See Shaw's Travels, p. 153, et seq.

[‡ The Gariem temple appears to be referred to.]

[§ Arjuna's penance.—cp. Braddock, *infra*.]

protection from that element, the difference is striking; the former being every where much defaced, while the others are fresh as recently finished. This defacement is no where more observable, than in the piece of sculpture which occurs next in the order of description. This is an excavation in another part of the east side of the great rock, which appears to have been made on the same plan, and for the same purpose that choultries are usually built in that country; that is to say, for the accommodation of travellers. The rock is hollowed out to the size of a spacious room, and two or three rows of pillars are left, as a seeming support to the mountainous mass of stone which forms the roof. Of what pattern these pillars have originally been, it is not easy now to conjecture; for the air of the sea has greatly corroded them, as well as all the other parts of the cave. And this circumstance renders it difficult to discover, at first sight, that there is a scene of sculpture on the side fronting the entrance. The natives, however, point it out, and the subject of it is manifestly that of Krishna attending the herds of Nanda Ghosha* the Admetus of the Hindus; from which circumstance, Krishna is also called Gopála, or the cowherd, as Apollo was entitled Nomius.

The objects which seem next to claim regard, are those upon the hill itself, the ascent of which, on the north, is, from its natural shape, gradual and easy at first, and is in other parts rendered more so, by very excellent steps cut out in several places, where the communication would be difficult or impracticable without them. A winding stair of this sort leads to a kind of temple cut out of the solid rock, with some

[* The cowherd Nanda, the foster and putative father of Krishna.]

figures of idols in high relief upon its walls, very well finished, and perfectly fresh, as it faces the west, and is therefore sheltered from the sea air.* From this temple again there are flights of steps, that seem to have led to some edifice, formerly standing upon the hill; nor does it seem absurd to suppose, that this may have been a palace, to which this temple, as a place of worship, may have appertained. For, besides the small detached ranges of stairs that are here and there cut in the rock, and seem as if they had once led to different parts of one great building, there appear in many places small water-channels cut also in the rock, as if for drains to an house; and the whole top of the hill is strewed with small round pieces of brick, which may be supposed, from their appearance, to have been worn down to their present form, during the lapse of many ages. On ascending the hill by its slope on the north, a very singular piece of sculpture presents itself to view. On a plain surface of the rock, which may once have served as the floor of some apartment, there is a platform of stone, about eight or nine feet long, by three or four wide, in a situation rather elevated, with two or three steps leading up to it, perfectly resembling a couch or bed, and a lion very well executed at the upper end of it by way of pillow, the whole of one piece, being part of the hill itself. This the Brahmans, inhabitants of the place, called the bed of Dharma-rāja, or Yudhishthira, the eldest of the five brothers, whose fortunes and exploits are the leading subject in the Mahābhārata. And at a considerable distance from this, at such a distance, indeed, as the apartment of the women might be supposed to be from that of

[* Cp. Braddock, No. 9.]

the men, is a bath excavated also from the solid rock, with steps in the inside, which the Brahmans call the bath of Draupadi, the wife of Yudhishthira and his brothers. How much credit is due to this tradition, and whether this stone couch may not have been anciently used as a kind of throne rather than a bed, is matter for future inquiry. A circumstance, however, which may seem to favour this idea is, that a throne in the Sanscrit, and other Hindu languages, is called *siṃhāsana*, which is composed of the words *siṃha*, a lion, and *āsana*, a seat.

These are all that appear on that part of the upper surface of the hill, the ascent to which is on the north; but, on descending from thence, you are led round the hill to the opposite side, in which there are steps cut from the bottom to a place near the summit, where is an excavation that seems to have been intended for a place of worship, and contains various sculptures of Hindu Deities. The most remarkable of these, is a gigantic figure of Vishnu, asleep on a kind of bed, with a huge snake wound about in many coils by way of pillow for his head;* and these figures, according to the manner of this place, are all of one piece, hewn from the body of the rock.

But though these works may be deemed stupendous, they are surpassed by others that are to be seen at the distance of about a mile, or a mile and an half, to the southward of the hill. They consist of two† Pagodas, of about thirty feet long by twenty feet wide, and about as many in height, cut out of the solid rock, and each consisting originally of one

[* Cp. Braddock, No. 19, *infra*.]

[† There are five, the five *Rathas*.]

single stone. Near these also stand an elephant full as big as life, and a lion much larger than the natural size, but very well executed, each hewn also out of one stone. None of the pieces that have fallen off in cutting these extraordinary sculptures are now to be found near or any where in the neighbourhood of them, so that there is no means of ascertaining the degree of labour and time that has been spent upon them, nor the size of the rock or rocks from which they have been hewn, a circumstance which renders their appearance the more striking and singular. And though their situation is very near the sea-beach, they have not suffered at all by the corrosive air of that element, which has provided them with a defence against itself, by throwing up before them a high bank, that completely shelters them. There is also great symmetry in their form; though that of the Pagodas is different from the style of architecture, according to which idol temples are now built in that country. The latter resembles the Egyptian; for the towers are always pyramidical, and the gates and roofs flat, and without arches; but these sculptures approach nearer to the Gothic taste, being surmounted by arched roofs or domes, that are not semi-circular, but composed of two segments of circles meeting in a point at top. It is also observable that the lion in this group of sculptures, as well as that upon the stone couch above mentioned, are perfectly just representations of the true lion; and the natives there give them the name, which is always understood to mean a lion in the Hindu language, to wit, *simha*; but the figure, which they have made to represent that animal in their idol temples for centuries past, though it bears the same appellation, is

a distorted monster, totally unlike the original; in-
 somuch that it has from hence been supposed that
 the lion was not anciently known in this country, and
 that *simha* was a name given to a monster that exist-
 ed only in Hindu romance. But it is plain that
 that animal was well known to the authors of these
 works, who, in manners as well as arts, seem to have
 differed much from the modern Hindus.

There are two circumstances attending these monu-
 ments, which cannot but excite great curiosity, and
 on which future inquiries may possibly throw some
 light. One is, that on one of the Pagodas last men-
 tioned, there is an inscription of a single line, in a
 character at present unknown to the Hindus.* It
 resembles neither the *Devanagari*, nor any of the
 various characters connected with or derived from it,
 which have come to the writer's knowledge from any
 part of Hindostan. Nor did it, at the time he viewed
 it, appear to correspond with any character, Asiatic
 or European, that is commonly known. He had not
 then, however, seen the alphabet of the *Pali*, the
 learned language of the Siamese, a sight of which has
 since raised in his mind a suspicion, that there is a
 near affinity between them, if the character be not
 identically the same. But as these conjectures, after
 such a lapse of time, are somewhat vague, and the
 subject of them is perhaps yet within the reach of
 our researches, it is to be hoped that some method
 may be fallen upon of procuring an exact copy of
 this inscription.

The other circumstance is, that though the out-
 ward form of the Pagodas is complete, the ultimate
 design of them has manifestly not been accomplished,

[* Since deciphered by Dr. Babington, see *infra*.]

but seems to have been defeated by some extraordinary convulsion of nature. For the western side of the most northerly one is excavated to the depth of four or five feet, and a row of pillars left on the outside to support the roof; but here the work has been stopped, and an uniform rent of about four inches breadth has been made throughout the solid rock, and appears to extend to its foundations, which are probably at a prodigious depth below the surface of the ground. That this rent has happened since the work began, or while it was carrying on, cannot be doubted; for the marks of the mason's tools are perfectly visible in the excavated part on both sides of the rent, in such a manner as to show plainly that they have been divided by it. Nor is it reasonable to suppose that such a work would ever have been designed, or begun, upon a rock that had previously been rent in two.

Nothing less than an earthquake, and that a violent one, could apparently have produced such a fissure in the solid rock: and that this has been the case in point of fact, may be gathered from other circumstances, which it is necessary to mention in an account of this curious place.

The great rock above described is at some small distance from the sea, perhaps fifty or an hundred yards,* and in that space the Hindu village before mentioned stood in 1776. But close to the sea are the remains of a Pagoda, built of brick,† and dedicated to Siva, the greatest part of which has evidently been swallowed up by that element; for the door of the innermost apartment, in which the idol is placed, and

[* Would be more correctly estimated at half a mile.]

[†A mistake: it is built of stone.]

before which there are always two or three spacious courts surrounded with walls, is now washed by the waves; and the pillar used to discover the meridian at the time of founding the Pagoda*† is seen standing at some distance in the sea. In the neighbourhood of this building there are some detached rocks, washed also by the waves, on which there appear sculptures, though now much worn and defaced. And the natives of the place declared to the writer of this account, that the more aged people among them remembered to have seen the tops of several Pagodas far out in the sea, which being covered with copper (probably gilt) were particularly visible at sunrise, as their shining surface used then to reflect the sun's rays, but that now that effect was no longer produced, as the copper had since become incrustated with mould and verdigris.‡

These circumstances look much like the effects of a sudden inundation; and the rent in the rock above described makes it reasonable to conjecture that an earthquake may have caused the sea to overflow its boundaries, and that these two formidable enemies may have joined to destroy this once magnificent city. The account which the Brahmans, natives of the place, gave of its origin and downfall, partly, it should seem, on the authority of the Mahābhārata, and partly on that of later records, at the same time that it countenances this idea, contains some other curious particulars, which may seem to render it worthy of attention. Nor ought it to be rejected on account of that

* See *Voyage du M. Gentil*, Vol. I., page 158.

[† More probably a flag-staff, *dhrufastambha*. It has been taken by some for a *lingam*, which is manifestly an error.—cp. Bp. Heber's *Journal* and Bruce's *Scenes and Sights in the East*.]

[‡ Cp. Gubbins, *infra*.]

fabulous garb, in which all nations, but especially those of the East, have always clad the events of early ages.

"Hiranyāksha (said they) was a gigantic prince, "that rolled up the earth into a shapeless mass, and "carried it down to the abyss, whither Vishnu followed him in the shape of an hog, killed him with "his tusks, and replaced the earth in its original "situation. The younger brother of Hiranyāksha "was Hiranyakasipu, who succeeded him in his kingdom, and refused to do homage to Vishnu. He "had a son named Prahlāda, who at an early age "openly disapproved this part of his father's conduct, "being under the tuition of Sukrâchārya. His father "persecuted him on this account, banished him, and "even sought to kill him, but was prevented by "the interposition of heaven, which appeared on the "side of Prahlāda. At length, Hiranyakasipu was "softened, and recalled his son to his court, where, "as he sat in full assembly, he began again to argue "with him against the supremacy of Vishnu, boasted "that he himself was lord of all the visible world, "and asked what Vishnu could pretend to more. "Prahlāda replied, that Vishnu had no fixed abode, "but was present everywhere. Is he, said his father, "in that pillar? Yes, returned Prahlāda. Then let "him come forth, said Hiranyakasipu; and, rising "from his seat, struck the pillar with his foot; upon "which Vishnu, in the Narasiṃha Avatāra, that is "to say, with a body like a man, but an head like a "lion, came out of the pillar, and tore Hiranyakasipu "in pieces. Vishnu then fixed Prahlāda on his "father's throne; and his reign was a mild and virtuous one, and as such was a contrast to that of

"his father. He left a son named Namuchi,* who
 "inherited his power and his virtues, and was the
 "father of Bali, the founder of the once magni-
 "ficent city of Mahābalipura, the situation of which
 "is said to be described in the following verse, taken
 "from the Mahābhārata :—

नङ्गायाः दक्षिणे भागे योजनानां शतद्वयं ।

पञ्चयोजनमात्रेण पूर्वाञ्चेत्यैव पश्चिमे ॥

The sense of which is literally this :—

"South of the Ganges two hundred yojanas,

"Five yojanas† westward from the eastern sea."

Such is the Brahman account of the origin of this place. The sequel of its history, according to them, is as follows :—

"The son of Bali was Bânāsura, who is repre-
 "sented as a giant with a thousand hands. Aniruddha,
 "the son‡ of Krishna, came to his court in disguise,
 "and seduced his daughter; which produced a war,
 "in the course of which Aniruddha was taken prisoner,
 "and brought to Mahābalipura;§ upon which Krishna
 "came in person from his capital Dvārakā, and laid
 "siege to the place. Śiva guarded the gates, and
 "fought for Bânāsura, who worshipped him with

[* An error : Virochana was the son of Prahlāda, and father of Bali; Namuchi was the son of Viprachitti by Sindhikā, sister of Hiranyakshipu.—See the Vishnupurāṇa.]

† The yojana is a measure often mentioned in the Sanscrit books, and, according to some accounts, is equal to nine, according to others twelve English miles. But at that rate the distance here mentioned, between this place and the Ganges, is prodigiously exaggerated, and will carry us far south of Ceylon. This, however, is not surprising in an Hindu poem; but, from the second line it seems pretty clear that this city, at the time this verse was composed, must have stood at a great distance from the sea.

[‡ Aniruddha was the grandson, not the son, of Krishna.]

[§ Sonitapura, according to the Vishnupurāṇa—cp. Wilson's trans., Book V. chap. 33.]

"his thousand hands; but Krishna found means to
 "overthrow Siva, and having taken the city, cut off
 "all Bânāsura's hands, except two, with which he
 "obliged him to do him homage. He continued in
 "subjection to Krishna till his death; after which a
 "long period ensued, in which no mention is any
 "where made of this place, till a prince arose, whose
 "name was Malêcheren,* who restored the kingdom
 "to great splendour, and enlarged and beautified
 "the capital. But in his time the calamity is said
 "to have happened by which the city was entirely
 "destroyed; and the cause and manner of it have
 "been wrapped up by the Brahmans in the following
 "fabulous narration. Malêcheren, (say they,) in an
 "excursion which he made one day alone, and in dis-
 "guise, came to a garden in the environs of the city,
 "where was a fountain so inviting, that two celestial
 "nymphs had come down to bathe there. The Râjâ
 "became enamoured of one of them, who condes-
 "cended to allow of his attachment to her; and she
 "and her sister-nymph used thenceforward to have
 "frequent interviews with him in that garden. On
 "one of those occasions, they brought with them a
 "male inhabitant of the heavenly regions, to whom
 "they introduced the Râjâ; and between him and
 "Malêcheren a strict friendship ensued; in conse-
 "quence of which he agreed, at the Râjâ's earnest
 "request, to carry him in disguise to see the court
 "of the divine Indra, a favour never before granted
 "to any mortal. The Râjâ returned from thence
 "with new ideas of splendour and magnificence, which
 "he immediately adopted in regulating his court, and
 "his retinue, and in beautifying his seat of govern-

[* The same as Mallêsendu? cp. Taylor, *infra*.]

“ment. By this means Mahābalipura became soon
 “celebrated beyond all the cities of the earth; and
 “an account of its magnificence having been brought
 “to the gods assembled at the court of Indra, their
 “jealousy was so much excited at it, that they sent
 “orders to the God of the Sea to let loose his billows,
 “and overflow a place which impiously pretended to
 “vie in splendour with their celestial mansions. This
 “command he obeyed, and the city was at once over-
 “flowed by that furious element, nor has it ever
 “since been able to rear its head.”

Such is the mode in which the Brahmans choose to account for the signal overthrow of a place devoted to their wretched superstitions.

It is not, however, improbable, that the rest of this history may contain, like the mythology of Greece and Rome, a great deal of real matter of fact, though enveloped in dark and figurative representations. Through the disguise of these we may discern some imperfect records of great events, and of revolutions that have happened in remote times; and they perhaps merit our attention the more, as it is not likely that any records of ancient Hindu history exist but in this obscure and fantastic dress. Their poets seem to have been their only historians, as well as divines; and whatever they relate, is wrapped up in this burlesque garb, set off, by way of ornament, with circumstances hugely incredible and absurd, and all this without any date, and in no other order or method, than such as the poet's fancy suggested, and found most convenient. Nevertheless, by comparing names and grand events, recorded by them, with those interspersed in the histories of other nations, and by calling in the assistance of ancient

monuments, coins, and inscriptions, as occasion shall offer, some probable conjectures, at least, if not important discoveries, may, it is hoped, be made on these interesting subjects. It is much to be regretted, that a blind zeal, attended with a total want of curiosity, in the Muhammadan governors of this country, has been so hostile to the preservation of Hindu monuments and coins. But a spirit of inquiry among Europeans may yet perhaps be successful; and an instance, which relates to the place above described, though in itself a subject of regret, leaves room to hope that futurity may yet have in store some useful discoveries. The *Kâzi* of Madras, who had often occasion to go to a place in the neighbourhood of Mahâbalipura, assured the writer of this account, that within his remembrance a ryot of those parts had found, in ploughing his ground, a pot of gold and silver coins, with characters on them which no one in those parts, Hindu or Muhammadan, was able to decipher. He added, however, that all search for them would now be vain, for they had doubtless been long ago devoted to the crucible, as, in their original form, no one there thought them of any value.

The inscription on the Pagoda mentioned above, is an object which, in this point of view, appears to merit great attention. That the conjecture, however, which places it among the languages of Siam, may not seem in itself chimerical, the following passages from some authors of repute are here inserted, to show that the idea of a communication having formerly subsisted between that country and the coast of Coromandel, is by no means without foundation; nay, that there is some affinity, even at this day,

between the Pâli and some of the Hindu languages: and that the same mode of worship seems formerly to have prevailed in the Deccan, which is now used by the Siamese.

Monsieur de la Loubère, in his excellent account of Siam, speaks thus of the origin of the Pâli language:—

“The Siamese, says he, do not mention any country where the Pâli language, which is that of their laws and their religion, is at present in use. They suppose, indeed, on the report of some among them, who have been on the Coast of Coromandel, that it bears some resemblance to some of the dialects of that country; but they at the same time allow, that the character in which it is written is not known but among themselves. The secular Missionaries settled at Siam believe that this language is not entirely a dead one; because they have seen in their hospital a man from the neighbourhood of Cape Comorin, who mixed several Pâli words in his discourse, declaring that they were in use in his country, and that he himself had never studied nor knew any other than his mother-tongue. They at the same time mention, as matter of certainty, that the religion of the Siamese comes from those parts; as they have read in a Pâli book that Samana Kodam,* the idol of the Siamese, was the son of a king of Ceylon.”†

[* The Siamese form of *Sramana Gautama*, a name applied to Buddha, signifying ‘Gautama the ascetic.’]

[† Buddha, according to tradition, was the son of *Suddhodana*, the king of *Kapilavastu*, a city and State on the borders of *Nepal*.]

‡ “Les Siamois ne nomment aucun Pais, ou la langue Bali qui est celle de leurs loix et de leur religion, soit aujourd'hui en usage. Ils soupçonnent à la vérité, sur le rapport de quelques-uns d'entre

The language of the man mentioned in this passage, who came from the neighbourhood of Cape Comorin, could be no other than the Tamil; but the words here alluded to may very possibly have been derivatives from the Sanscrit, common to both that and the Pâli.

In another part of the same work, where the author treats of the history of Samana Kodam at large, on the authority of the Pâli books, he says:—

"The father of Samana Kodam, according to the same Pâli book, was a king of Teve Lankâ, that is to say, of the famous Ceylon."

Here it is observable, that, while the country of Siam seems to be utterly unknown, both to the natives of Ceylon and Hindostan, Ceylon should nevertheless be so well known to the Siamese, and under the same appellation it bears in the Sanscrit. An epithet is also here prefixed to it which seems to be the same as that used by the Hindus in speaking of that island; for they also call it, in Sanscrit, Deva Lankâ, or the Sacred Lankâ. From several passages in the same work it also appears, that the Sanscrit word *mahâ*, which signifies "great" is constantly used

"eux, qui ont été à la côte de Coromandel, que la langue Balie a quelque ressemblance avec quelqu'un des dialectes de ce pays là: mais ils conviennent en même temps que les lettres de la langue Balie ne sont connues que chez eux. Les Missionnaires séculiers à Siam croient que cette langue n'est pas entièrement morte: parce qu'ils ont vu dans leur hôpital un homme des environs du Cap de Comorin, qui mettoit plusieurs mots Balis dans son langage, assurant qu'ils étoient en usage en son pays, et que lui n'avoit jamais étudié, et ne savoit que sa langue maternelle. Ils donnent d'ailleurs pour certain que la religion des Siamois vient de ces quartiers là, parce qu'ils ont lu dans un livre Balie que Soummacodom que les Siamois adorent, étoit fils d'un Roy de l'isle de Ceylon."

* "Le pere de Soummacodom étoit, selon ce même livre Bali, un Roy de Teve Lanca, c'est à dire un Roy de la célèbre Ceylan."

in the Pāli language in the same sense. And the names of the days of the week are most of them the same in Sanscrit and in Pāli, as may be seen in the following comparison of them :—

Sanscrit.	Pāli.*	
Āditya-vāra,	Van Athit,	Sunday.
Soma-vāra,	Van† Tchân,	Monday.
Maṅgala-vāra,	Van Angknan,	Tuesday.
Buddha-vāra,	Van Pont,	Wednesday.
Bṛhaspati-vāra,	Van Prahout,	Thursday.
Sukra-vāra,	Van Souc,	Friday.
Sani-vāra,	Van Sôoa,	Saturday.

The same author gives, in another place, an account of a pretended print of a foot on a rock, which is an object of worship to the Siamese, and is called Prâbât, or the venerable foot. For *prâ*, in Pāli he says, signifies “venerable,” which agrees with *parâ-para* and *parameshtha* in Sanscrit; and *bât* in the same tongue is a foot, as *pâda* in Sanscrit. After which he goes on to say :—

“We know that in the island of Ceylon, there is a pretended print of a human foot, which has long been held in great veneration. It represents, doubtless, the left foot; for the Siamese say that Samana Kodam set his right foot on their Prâbât and his left foot at Lankâ.”‡§

From Knox's History of Ceylon it appears, that the impression here spoken of is upon the hill called,

[* The names given are Siamese.]

† Here one Hindu word is substituted for another; for *Chând* in Hindustani, and *Chandra* in Sanscrit, signify the moon as well as *Soma*.

‡ “On sait que dans l'île de Ceylon, il y a un prétendu vestige de pié humain, que depuis long temps y est en grande vénération. Il représente sans doute le pié gauche; car les Siamois disent que Samamonacodam posa le pié droit à leur *prabat*, et le pié gauche à Lankâ.”

[§ Cp. Spence Hardy's Manual of Buddhism, p. 212.]

by the Singhalese, "Hamalell;" by Europeans, "Adam's Peak;" and that the natives believe it to be the footstep of their great idol Buddou, between the worship of whom, as described by Knox, and that of Samana Kodam, as related by M. de la Loubère, there is a striking resemblance in many particulars, which it may be proper here to enumerate.

1st.—Besides the footsteps above mentioned, there is a kind of tree (which, from description, appears to be the Pipal tree* so well known in India) which the Singhalese hold sacred to Buddou, and the Siamese to Samana Kodam; insomuch that the latter deem it meritorious to hang themselves upon it. The Singhalese call it Bogahah;† for *gahah*, in their language, signifies a tree; and *bo* seems to be an abbreviation of Bod or Buddou;‡ and the Siamese call it, in Pāli, Pra si Mahā Pout, which, according to La Loubère's interpretation, signifies the tree of the great Pout.§ This he supposes to mean Mercury; for he observes that Pout, or Poot, is the name of that planet in the Pāli term for Wednesday; and in another place, he says, Pout is one of the names of Samana Kodam. It is certain that Wednesday is called the name of Bod, or Budd, in all the Hindu languages, among which the Tamil, having no *b*, begins the word with a *p*, which brings it very near the Pāli mode of writing it. It is equally certain

[* *Ficus religiosa*, called by Buddhists the Bodhi tree, "the tree of wisdom," because under it Gautama became Buddha "the Enlightened."—Cp. Bigandet's *Life of Gandama*, p. 85.]

[† The 'bo-tree.']

[‡ Fo, Bod, Buddou, Budd, Baoth, Pood, &c., are some of the numerous modes in which Gautama's appellation, Buddha, has been spelt.—See *Manual of Buddhism*, p. 354.]

§ In vulgar Siamese they call it *Ton-pô*.

that the days of the week, in all these languages, are called after the planets in the same order as with us; and that Bod, Budd, or Pood, holds the place of Mercury. From all which it should appear that Pout, which, among the Siamese, is another name for Mercury, is itself a corruption of Buddou, who is the Samana Kodam of the Greeks. And it is singular that, according to M. de la Loubère, the mother of Samana Kodam is called, in Pâli, Mahamania,* or the great Mania, which resembles much the name of Maia, the mother of Mercury. At the same time that the Tamil termination *an*, which renders the word Poodan, creates a resemblance between this and the Woden of the Gothic nations, from which the same day of the week is denominated, and which, on that and other accounts, is allowed to be the Mercury of the Greeks.†

2ndly.—The temples of Samana Kodam are called Pihan; and round them are habitations for the priests, resembling a college; so those of Boddou are called Vihar, and the principal priests live in them as in a college. The word Vihar,‡ or, as the natives of Bengal would write it, Bihar, is Sanscrit; and Ferishtah, in his History of Bengal, says, that this name was given by the Hindus to the Province of Behar, because it was formerly so full of Brahmans, as to be, as it were, one great seminary of learning, as the word imports.

[* Mahâmâyâ, Mahâmâyâdevî, Mâyâ, or Mâyâdevî.]

[† "Much erroneous speculation has originated in confounding Budha, the son of Soma, and regent of the planet Mercury, 'he who knows,' the intelligent, with Buddha, any deified mortal, or 'he by whom the truth is known.'—Wilson's Vishnu Purāna." Spence Hardy, Manual of Buddhism, p. 354 n.]

[‡ Vihāra.]

3rdly.—The Siamese have two orders of priests, and so have the worshippers of Buddou. Both the one and the other are distinguished by a yellow habit, and by another circumstance, which must be mentioned in the words of the respective authors. Knox says of the Buddou Priests, "They have the honour of carrying the Tallipot* with the broad end over their heads foremost, which none but the king does." And M. de la Loubère says of the Siamese priests, "To defend themselves from the sun they have the Talapat, which is their little umbrella, in the form of a screen."†

The word here used is common to most of the Hindu languages, and signifies the leaf of the Palmyra tree. M. de la Loubère mentions it as a Siamese word, without seeming to know its origin or primary signification.

4thly.—The priests of Buddou, as well as those of Samana Kodam,‡ are bound to celibacy, as long as they continue in the profession; but both the one and the other are allowed to lay it down and marry.

5thly.—They both eat flesh, but will not kill the animal.

6thly.—The priests of either nation are of no particular tribe, but are chosen out of the body of the people.

These circumstances plainly show that this is a system of religion different from that of the Vedas; and some of them are totally inconsistent with the

[* Tàlapât, "palm-leaf."]

† "Pour se garantir du soleil ils ont le Talapat, qui est leur petit parasol en forme d'écran."

[‡ The same persons: Samana Kodam (Śramaṇa Gautama) was the Buddha, i. e. the "Enlightened." (Max Müller.) See note * at p. 17.]

principles and practice of the Brahmans. And, indeed, it is manifest, from Knox's whole account, that the religion of the Singhalese is quite distinct from that which prevails at this day among the Hindus, nor does it appear that there is such a race of men as that of the Brahmans among them. The only part in which there seems to be any agreement is in the worship of the Devatās, which has probably crept in among them from their Tamil neighbours; but that is carried on in a manner very different from the Brahmanical system, and appears to be held by the nation at large in very great contempt, if not abhorrence. Knox's account of it is this: "Their temples (*i. e.* those of the Devatās) are, he says, called "Kōvils," which is the Tamil word for Pagoda. He then goes on to say, "A man piously disposed, "builds a small house at his own charge, which is the "temple, and himself becomes priest thereof. This "house is seldom called God's House, but most "usually Yakko,* the Devil's." But of the prevailing religion he speaks in very different terms, and describes it as carried on with much parade and splendour and attended with marks of great antiquity. "The "pagodas, or temples of their gods, says he, are so "many that I cannot number them. Many of them "are of rare and exquisite work, built of hewn stone, "engraven with images and figures; but by whom, "and when, I could not attain to know, the inhabitants themselves being ignorant therein. But sure "I am, they were built by far more ingenious artificers than the Chingelayst that now are on the land. "For the Portuguese, in their invasions, have defaced "some of them, which there is none found that hath

[* Yaksha.]

[† Singhalese.]

"skill enough to repair to this day." In another place, he says, "Here are some ancient writings, engraved, upon rocks, which puzzle all that see them. There are divers great rocks in divers parts in Cande Uda,* and in the northern parts. These rocks are cut deep with great letters for the space of some yards, so deep that they may last to the world's end. Nobody can read them, or make any thing of them. I have asked Malabars and Gentoos, as well as Chingelays and Moors, but none of them understood them. There is an ancient temple, Goddiladenni in Yattanour, stands by a place where there are of these letters." From all which the antiquity of the nation and their religion is sufficiently evident; and from other passages it is plain, that the worship of Buddou, in particular, has been from remote times a very eminent part of that religion; for the same author, speaking of the tree at Anurodgburro,† in the northern part of the island, which is sacred to Buddou, says, "The due performance of this worship they reckon not a little meritorious; insomuch that as they report, ninety kings have reigned there successively, where, by the ruins that still remain, it appears they spared not for pains and labour, to build temples and high monuments to the honour of this god, as if they had been born to hew rocks and great stones, and lay them up in heaps. These kings are now happy spirits, having merited it by these labours." And again he says, "For this god, above all other, they seem to have an high respect and devotion," &c.

And from other authorities it will appear, that this worship has formerly been by no means confined to

[* Kandy.]

[† Anurâdhapura.]

Ceylon, but has prevailed in several parts of India prior to that of the Brahmans; nay, that this has been the case even so late as the ninth and twelfth centuries of the Christian Æra.

In the well-known* *Anciennes Relations*, translated from the Arabic by that eminent orientalist Eusebius Renaudot, the Arabian traveller gives this account of the custom of dancing-women, which continues to this day in the Deccan, but is not known among the Hindus of Bengal, or Hindustan Proper.

"There are in India public women, called women of the idol, and the origin of this custom is this: when a woman has made a vow for the purpose of having children, if she brings into the world a pretty daughter, she carries it to Bod, (so they call the idol which they adore,) and leaves it with him."†

This is a pretty just account of this custom, as it prevails at this day in the Deccan; for children are, indeed, devoted to this profession by their parents, and when they grow up in it they are called, in Tamil,‡ *Devulisi*, or female slaves of the idol. But it is evident they have changed their master since this Arabian account was written, for there is no idol of the name of Bod now worshipped there. And the circumstance of this custom being unknown in other parts of India, would lead one to suspect that the Brahmans, on introducing their system of religion

* *Anciennes Relations des Indes et de la Chine, de deux voyageurs Mohamelans, qui y allèrent dans le neuvième siècle.* Paris, 1718. 8vo.

† "Il y a dans les Indes des femmes publiques, appelées femmes de l'idole; l'origine de cette coutume est telle: Lorsqu'une femme a fait un vœu pour avoir des enfans, si elle met au monde une belle fille, elle l'apporte au Bod, c'est ainsi qu'ils appellent l'idole qu'ils adorent, auprès duquel elle la laisse, &c. *Anc. Rel.* p. 109.

[‡ The word is Sanscrit, and common to the vernacular languages.]

into that country, had thought fit to retain this part of the former worship, as being equally agreeable to themselves and their new disciples.

The same Arabian travellers give us an account of a very powerful race of Hindu kings, according to them, indeed, the most powerful in India, who then reigned on the Malabar Coast with the title of Balhâra.* Their dominion appears to have extended over Guzerat, and the greatest part, if not the whole, of the ancient kingdom of Vijayapûr. For the Arabian geographer quoted by M. Renaudot makes Nabelvârah the metropolis of these princes, which is, doubtless, Nahervalah, the ancient capital of Guzerat; though M. Renaudot seems not to have known that place; and the rest of the description sufficiently shows the great extent of their dominion southward. M. D'Anville speaks of this race of kings on the authority of the Arabian geographer Edrisi, who wrote in the twelfth century, according to whom it appears that their religion was, even so late as that period, not the Brahmanical, but that of which we are now speaking. M. D'Anville's words are these: "Edrisi acquaints us with the religion which this prince professed in saying, that his worship was addressed to Bodda, who, according to St. Jerome and Clemens Alexandrinus, was the founder of the sect of the Gynosophists, in like manner as the Brahmans were used to attribute their institution to Brahmâ."†

[* Cp. Sir H. M. Elliot's History of India, as told by its own Historians, pp. 85—89.]

† "L'Edrisi nous instruit sur la religion que professoit ce Prince, en disant que son culte s'adressoit à Bodda, que selon St. Jerome and St. Clement d'Alexandrie, avoit été l'instituteur des Gynosophistes comme les Brachmanes rapportoient à Brahma leur institut." Ant. Geog. de L'Inde, p. 24.

The authority of Clemens Alexandrinus is also cited on the same subject by Relandus in his 11th Dissertation, where, treating of the language of Ceylon, he explains the word Vihâra, above spoken of, in these terms :—

“Vihâra signifies a temple of their principal god Buddon, who, as Clemens Alexandrinus has long ago observed, was worshipped as a god by the Hindus.”*

After the above quotations, the following extract from the voyage of that inquisitive and ingenious traveller M. Gentil, published in 1779, is given as a further and very remarkable illustration of this subject :—

“This system is also that of the Brahmans of our time; it forms the basis of that religion, which they have brought with them into the southern parts of the Peninsula of Hindustan into Madura, Tanjore, and Mysore.

“There was then in those parts of India, and principally on the Coast of Coromandel and Ceylon, a sort of worship, the precepts of which we are quite unacquainted with. The god, Baouth, of whom at present they know no more in India than the name, was the object of this worship; but it is now totally abolished, except that there may possibly yet be found some families of Indians who have remained faithful to Baouth and do not acknowledge the religion of the Brahmans, and who are on that account separated from, and despised by the other castes.

* *Vihar, templum dei primarii Buddoe Boudra quem Indos ut Deum venerari jam olim notavit Clemens Alexandrinus. Strom. lib. I. p. 223. Rel. Diss. pars tertia, p. 85.*

"I have not, indeed, heard that there are any such
 "families in the neighbourhood of Pondicherry ;
 "but there is a circumstance well worthy of remark,
 "which none of the travellers that have treated of
 "the Coast of Coromandel and Pondicherry seem to
 "have noticed. It is this, that at a short league's
 "distance to the south of this town, in the plain of
 "Virapatnam, and pretty near the river, we find a
 "statue of granite very hard and beautiful. This
 "statue, which is from three feet to three and a half
 "in height, is sunk in the sand to the waist, and
 "weighs doubtless many thousand weight ; it is, as
 "it were, abandoned in the midst of this extensive
 "plain. I cannot give a better idea of it, than by
 "saying, that it exactly agrees with, and resembles
 "the Samana Kodam of the Siamese ; its head is of
 "the same form, it has the same features, its arms
 "are in the same attitude, and its ears are exactly
 "similar. The form of this divinity, which has
 "certainly been made in the country, and which
 "in no respect resembles the present idols of the
 "Gentoos, struck me as I passed this plain. I made
 "various inquiries concerning this singular figure,
 "and the Tamilians, one and all, assured me that
 "this was the god Baouth, who was now no longer
 "regarded, for that his worship and his festivals had
 "been abolished ever since the Brahmans had made
 "themselves masters of the people's faith."*

* "Ce système est aussi celui des Brames de nos jours ; il fait la
 "base de la religion qu'ils ont apportée dans le sud de la presque île
 "de l'Indostan, le Maduré, le Tanjazar, et le Maissour.

"Il y avoit alors dans ces parties de l'Inde, & principalement à la
 "Côte de Coromandel & à Ceylan, un culte dont on ignore absolument
 "les dogmes : le Dieu Baouth, dont on ne connoit aujourd'hui, dans
 "l'Inde, que le nom, étoit l'objet de ce culte ; mais il est tout-à-fait

M. Gentil then goes on to say a good deal more upon this subject, in the course of which he supposes that this deity is the Fo of the Chinese, whose worship by their own accounts, was brought from India. And, indeed, the abridgement of the name Pout, mentioned in a note of this paper, which the vulgar Siamese reduce to the single syllable Po, seems to countenance this opinion. But as this is foreign to our present purpose, and the above passages, it is hoped, are sufficient to establish what was proposed, it seems high time to take leave of this subject, with an apology for that prolixity which is inseparable from this kind of discussion.

17th June, 1784.

"aboli, si ce n'est qu'il se trouve encore quelques familles d'Indiens
"séparées & méprisées des autres castes, qui sont restées fidèles à
"Baouth, & qui ne reconnoissent point la religion des Brames.

"Je n'ai pas entendu dire qu'il y ait de ces familles aux environs de
"Pondichery; cependant, une chose très digne de remarque, & à
"laquelle aucun des voyageurs qui parlent de la Côte de Coromandel
"& de Pondichery, n'ont fait attention, est que l'on trouve à une
"petite lieue au sud de cette Ville, dans la plaine de Virapatnam,
"assez près de la rivière, une statue de Granit très dur & très beau:
"cette statue, d'environ trois pieds à trois pieds & demi de hauteur,
"est enfoncée dans le sable jusqu'à la ceinture, & pese sans doute
"plusieurs milliers; elle est comme abandonnée au milieu de cette
"vaste plaine; je ne peux mieux en donner une idée, qu'en disant
"qu'elle est exactement conforme & ressemblante à Sommonacodem
"des Siamois; c'est la même forme de tête, ce sont les mêmes traits
"dans le visage, c'est la même attitude dans les bras, & les oreilles
"sont absolument semblables. La forme de cette divinité, qui cer-
"tainement a été faite dans le pays, & qui ne ressemble en rien aux
"divinités actuelles des Gentils, m'avoit frappé lorsque je passai dans
"cette plaine; je fis diverses informations sur cette figure singulière,
"les Tamouls m'assurèrent tous que c'étoit Baouth qu'on ne regardoit
"plus; que son culte & ses fêtes étoient cessées depuis que les
"Brames s'étoient rendus les maîtres de la croyance du peuple."

II.—*Some account of the Sculptures at Mahábalipuram; usually called the Seven Pagodas.* By J. GOLDINGHAM, Esq.

[From the Asiatic Researches, Vol. V. 1798.]

THESE curious remains of antiquity, situate near the sea, are about thirty-eight English miles southerly from Madras. A distant view presents merely a rock, which, on a near approach, is found deserving of particular examination. The attention, passing over the smaller objects, is first arrested by a Hindu pagoda, covered with sculpture, and hewn from a single mass of rock; being about twenty-six feet in height, nearly as long, and about half as broad. Within is the *lingam*,* and a long inscription on the wall, in characters unknown.

Near this structure, the surface of the rock, about ninety feet in extent, and thirty in height, is covered with figures in bas-relief. A gigantic figure of the god Krishna is the most conspicuous, with Arjuna his favourite, in the Hindu attitude of prayer; but so void of flesh, as to present more the appearance of a skeleton than the representation of a living person. Below is a venerable figure, said to be

[* This temple now contains an image of Ganesa.—Cp. Babington, *infra*.]

the father of Arjuna;* both figures proving the sculptor possessed no inconsiderable skill. Here are the representations of several animals, and of one which the Brahmans name *siṃha*, or lion; but by no means a likeness of that animal, wanting the peculiar characteristic, the mane. Something intended to represent this is, indeed, visible, which has more the effect of spots. It appears evident, the sculptor was by no means so well acquainted with the figure of the lion as with that of the elephant and monkey, both being well represented in this group. This scene, I understand, is taken from the Mahābhārata, and exhibits the principal persons whose actions are celebrated in that work.

Opposite, and surrounded by a wall of stone, are pagodas of brick, said to be of great antiquity. Adjoining is an excavation in the rock, the massy roof seemingly supported by columns, not unlike those in the celebrated cavern in the Island of Elephanta, but have been left unfinished. This was probably intended as a place of worship. A few paces onward is another, and a more spacious, excavation, now used, and I suppose originally intended, as a shelter for travellers. A scene of sculpture fronts the entrance, said to represent Krishna attending the herds of Ananda.† One of the group represents a man diverting an infant, by playing on a flute, and holding the instrument as we do.‡ A gigantic figure of the god, with the *gopis*, and several good representations of nature, are observed. The columns

[* A Brahman on the spot states that this figure represents Dronāchāryya, the preceptor of the Kauravas and Pāndavas.]

[† Ananda.]

[‡ Krishna.]

supporting the roof are of different orders : the base of one is the figure of a Sphynx. On the pavement is an inscription, (see Inscript.) Near is the almost deserted village, which still retains the ancient name Mahābalipuram. The few remaining Brahmans visit the traveller, and conduct him over the rock.

In the way up the rock a prodigious circular stone is passed under, so placed, by nature on a smooth and sloping surface, that you are in dread of its crushing you before you clear it. The diameter of this stone is twenty-seven feet. The top of the rock is strewed with fragments of bricks, the remains, as you are informed, of a palace standing on this site. A rectangular polished slab, about ten feet in length, with the figure of a *simha* couchant, at the south end, is shewn you as the couch of the Dharmarāja. A short way further, the bath used by the females of the palace is pointed out. A tale I suspect fabricated by the Brahmans to amuse the traveller. That some of their own caste had chosen this spot, retired among rocks, and difficult of access, to reside in, and that the bath, as it is called, which is only a rough stone hollowed, was their reservoir for water, would have an air of probability. The couch seems to have been cut from a stone accidentally placed in its present situation, and never to have made a part of the internal furniture of a building. The *simha*, if intended as a lion, is equally imperfect with the figures of the same animal before mentioned.

Descending over immense beds of stone, you arrive at a spacious excavation ; a temple dedicated to Siva, who is represented, in the middle compartment, of a large stature and with four arms ; the left foot rests on a bull couchant ; a small figure of

Brahmā on the right hand; another of Vishnu on the left; where also the figure of his goddess Pārvatī is observed. At one end of the temple is a gigantic figure of Vishnu, sleeping on an enormous cobra-da-capella with several heads, and so disposed as to form a canopy over the head of the god.* At the opposite end is the goddess Sīvā with eight arms, mounted on a *sinha*. Opposed to her is a gigantic figure with a buffalo's head and human body. Between these is a human figure, suspended with the head downwards. The goddess is represented with several warlike weapons, and some armed dwarf attendants; while the monster is armed with a club. In the character of Durgā, or protector of the virtuous, the goddess is rescuing from the Yamarājat (the figure with the buffalo's head) the suspended figure fallen improperly into his hands. The figure and action of the goddess are executed in a masterly and spirited style. Over this temple, at a considerable elevation, is a smaller, wrought from a single mass of stone. Here is seen a slab, similar to the Dharmarāja's couch. Adjoining is a temple, in the rough, and a large mass of rock, the upper part roughly fashioned for a pagoda. If a conclusion may be drawn from these unfinished works, an uncommon and astonishing perseverance was exerted in finishing the structures here; and the more so, from the stone being a species of granite, and extremely hard.†

The village contains but few houses, mostly inhabited by Brahmans, the number of whom has, how-

[* Sesha, "the king of the serpent race as a large thousand-headed snake, at once the couch and canopy of Vishnu, and the upholder of the world, which rests on one of his heads."—Wilson.]

[† Should be Mahishāsura.]

[‡ Cp. Gubbins, *infra*.]

ever decreased of late, owing to a want of the means of subsisting. The remains of several stone edifices are seen here; and a large tank, lined with steps of stone. A canopy for the pagoda attracts the attention, as by no means wanting in magnificence or elegance.* It is supported by four columns, with base and capital, about twenty-seven feet in height; the shaft tapering regularly upwards is composed of a single stone, though not round, but sixteen-sided; measuring at bottom about five and a half feet.

East of the village, and washed by the sea, which, perhaps, would have entirely demolished it before now but for a defence of large stones in front, is a pagoda of stone, containing the *lingam*, and dedicated to Siva. Besides the usual figures within, one of a gigantic stature is observed stretched out on the ground, and represented as secured in that position.† This the Brahmans tell you was designed for a Rājā, who was thus secured by Vishnu; probably alluding to a prince of the Vishnu caste having conquered the country, and taken its prince. The surf here breaks far out over, as the Brahmans inform you, the ruins in the city, which was incredibly large and magnificent. Many of the masses of stone near the shore appear to have been wrought. A Brahman, about fifty years of age, a native of the place, whom I have had an opportunity of conversing with since my arrival at Madras, informed me his grandfather had frequently mentioned having seen the gilt tops of

[*The Dolotsava Mandapam, 'porch of the swinging festival,' where the image of the god used annually to be brought out and swung before the people.]

[† It is an image of Vishnu, in a recumbent position. The folds of his garment were apparently mistaken for fetters.—Cp. other notices, *infra*.]

five pagodas in the surf, no longer visible. In the account of this place by Mr. William Chambers, in the first volume of the Asiatic Researches, we find mention of a brick pagoda, dedicated to Siva, and washed by the sea;* this is no longer visible; but as the Brahmans have no recollection of such a structure, and as Mr. Chambers wrote from memory, I am inclined to think the pagoda of stone mentioned above to be the one he means. However, it appears from good authorities that the sea on this part of the coast is encroaching by very slow, but no less certain steps, and will perhaps in a lapse of ages entirely hide these magnificent ruins.

About a mile to the southward are other structures of stone, of the same order as those north, but having been left unfinished, at first sight appear different: the southernmost of these is about forty feet in height, twenty-nine in breadth, and nearly the same in length, hewn from a single mass: the outside is covered with sculpture, (for an account of which see Inscriptions:) the next is also cut from one mass of stone, being in length about forty-nine feet, in breadth and height twenty-five, and is rent through the middle from the top to the bottom; a large fragment from one corner is observed on the ground. No account is preserved of the powerful cause which produced this destructive effect. Beside these, are three smaller structures of stone. Here is also the *simha*, or lion, very large, but, except in size, I can observe no difference from the figures of the same animal northerly. Near the *simha* is an elephant of stone about nine feet in height, and

[* See page 19, *supra*.]

large in proportion. Here, indeed, we observe the true figure and character of the animal.

The Brahman before mentioned informed me that their Purānas contained no account of any of the structures here described, except the stone pagodas near the sea and the pagodas of brick at the village, built by Dharmarāja and his brothers. He, however, gave me the following traditional account : That a northern prince (perhaps one of the conquerors) about one thousand years ago was desirous of having a great work executed, but the Hindu sculptors and masons refused to execute it on the terms he offered. Attempting force I suppose, they, in number about four thousand, fled with their effects from his country hither, where they resided four or five years, and in this interval executed these magnificent works. The prince at length discovering them, prevailed on them to return, which they did, leaving the works unfinished as they appear at present.*

To those who know the nature of these people, this account will not appear improbable. At present we sometimes hear of all the individuals of a particular branch of trade deserting their houses, because the hand of power has treated them somewhat roughly ; and we observe like circumstances continually in miniature. Why the Brahmans resident on the spot keep this account secret, I cannot determine ; but am led to suppose they have an idea, the more they can envelope the place in mystery the more people will be tempted to visit and investigate, by which means they profit considerably.

[*Cp. Gubbins, *infra*.]

The difference of style in the architecture of these structures, and those on the coast hereabouts, (with exceptions to the pagodas of brick at the village, and that of stone near the sea, both mentioned in the Purānas, and which are not different,) tends to prove that the artists were not of this country; and the resemblance of some of the figures and pillars to those in the Elephanta cave, seems to indicate they were from the northward.* The fragments of bricks, at the top of the rock, may be the remains of habitations raised in this place of security by the fugitives in question. Some of the inscriptions, however, (all of which were taken by myself with much care,) may throw further light on this subject.

INSCRIPTIONS AT MAHABALIPURAM.†

*On the lower Division of the Southern Structure
and the Eastern Face.*

ॐ नमो भगवते वासुदेवाय

This inscription is above a figure apparently female, but with only *one* breast, (as at the cave in *Elephanta* Island.)‡ Four arms are observed; in one of the hands a battle-axe, a snake coiled up on the right side.

[* "There is nothing here of which the prototype cannot be traced in the caves of the north. In plan and design they resemble the Hindu series at Ellora, though many of their details are only to be found at Ajunta and Salsette."—Fergusson, *Jour. R. A. S.* Vol. VIII, p. 88.]

[† Cp. Robinson, *infra*.]

[‡ Arddhanārīśa, a form of Śiva, half male, half female.]

[illegible]

Above a male figure with four arms.

Northern Face.

မြို့၌ ဂုဏ်ထူး

Above a male figure with four arms; a battle-axe in one of the hands.

Southern Front.

എവർ സ്ഥലം നോക്കി നോക്കി

Above a male figure, with four arms.

၇၆၈၈: ဗုဒ္ဓိဗျူဟ: ၈၆၈:

Above a male figure.

ಶ್ರೀಹೃದಯೈಃ ಶೃಂಗಾರೈಃ
ಪ್ರಾಪ್ತಾ ದೇವತಾ

Above two figures, male and female. The former has four arms, and the string as above; is leaning on the latter, who seems to stoop from the weight. The head of the male is covered with a high cap, while the hair of the female is in the same form as that of the female figures at Elephanta.

ಶ್ರೀಹೃದಯೈಃ ಶೃಂಗಾರೈಃ
ಪ್ರಾಪ್ತಾ ದೇವತಾ

Above two figures, male and female. The former has four arms, and the string.

ಶ್ರೀಹೃದಯೈಃ ಶೃಂಗಾರೈಃ
ಪ್ರಾಪ್ತಾ ದೇವತಾ

Above a male figure, with four arms, and the Brahmanical string.

Southern Face.

കുറുഡി
നിളകുറ്റി

Above a male figure, with four arms.

കുറുഡി കുറുഡി
കുറുഡി കുറുഡി

Above a male figure, with four arms, leaning on a female, seeming to stoop under the weight.

കുറുഡി.

Above a male, with four arms. A sceptre appears in one hand. This inscription being very difficult to come at, is perhaps not quite correct.

കുറുഡി
കുറുഡി

Above a male figure, with four arms.

West Front.

ಪ್ರಬಲಶಕ್ತಿಃ
ಬಲಶಕ್ತಿಃ

Over a male. The string over the left shoulder, and a warlike weapon on the right.

Another figure on this face, but no inscription above it.

On the Upper Division.

Each front of this division is ornamented with figures, different in some respects from those below : all, however, of the same family.

On the Eastern front is a male figure, (two arms only.) He has two strings or belts ; one crossing the other over the shoulder.

Over him is the following inscription, the only one on this division.

ಶ್ರೀಮದ್ಭಗವತ್ಪಾದೋದಯೋದಯಃ ||

|| ಶ್ರೀಮದ್ಭಗವತ್ಪಾದೋದಯೋದಯಃ ||

The characters of this inscription bear a strong resemblance to those of the inscription in the stone pagoda, near the village mentioned in the first part of the account of the place.

శ్రీమదాంబాలయస్వామి
 దేవాలయమునందు
 నిర్మితము

This inscription* is on the pavement of the choultry near the village, very roughly cut, and apparently by different artists from those who cut the former.

[* A scrawl in the modern Telugu character.—Cp. Balington, *infra*.]

III.—*An account of the Sculptures and Inscriptions at Mahāmalaipūr; illustrated by Plates.* By BENJAMIN GUY BABINGTON, M.B., F.R.S., Sec. R.A.S.

[From Transactions of the Royal Asiatic Society, Vol. II. 1830.]

Read July 12th, 1828.

THE remains of ancient sculpture, called by Europeans the Seven Pagodas, on the Coromandel Coast, thirty-five miles south of Madras, have long attracted the attention of those who feel an interest in Hindu Archaeology; and, so long ago as the year 1788, formed the subject of a paper in the first volume of the Asiatic Researches. The author, Mr. William Chambers, wrote from memory, after an interval of twelve years from the period at which he had visited the scene which he described. His account, unaccompanied as it was by drawings or facsimiles of the inscriptions, could therefore scarcely be expected to be sufficiently minute to answer any further purpose than that avowed by himself, of exciting public attention, and “giving rise to more accurate observations, and more complete discoveries on the same subject.” In the fifth volume of the Asiatic Researches, published in 1798, there is a more descriptive account of these temples and excavations, written by Mr. Goldingham, a gentleman of well-known talent, on whose observations, as they were recorded on the spot, we may with confidence rely.

Mrs. Graham is indeed a later writer on the subject: but her remarks are desultory, and her information imperfect, as might be expected from the opportunities presenting themselves to a casual and hasty visitor. In Bishop Heber's narrative, three pages are devoted to a notice of Mahābalipūr. (Pages 216—218, vol. iii.) But the author merely follows the legends of the place, and evidently aims at nothing more than a record in his journal of his impressions on a cursory visit. The testimony, however, which this lamented prelate bears to the degree of skill displayed in these sculptures must, from his acknowledged taste, be looked upon as peculiarly valuable; and it is gratifying to one who has taken much interest in them to find, that he considered "some of the porticos, temples and bas-reliefs as very beautifully executed," and pronounced "the general merit of the work as superior to that of Elephanta."^{*}

With these notices already before the public, it would be superfluous to occupy the attention of the Society with another detailed description of these monuments, and I shall therefore content myself with a reference to Mr. Goldingham's paper, as far as may be necessary to accomplish the objects which I have at present in view. These are, first, to convey a just notion of the merits of the principal sculptures, by means of drawings made on the spot by Mr. Andrew Hudleston and myself, several years since; and, secondly, to throw some light upon the inscriptions found among these temples.

To the legendary accounts of the Brahmans at

[* Cp. Fergusson's "*Rock-cut Temples of India*," London, 1864. Introduction p. xiii.]

Mahāmalaipūr, which are given at such length by Mr. Chambers and Mrs. Graham, I attach little value, because I find that they have not even preserved the memory of the language and character of the inscriptions which here abound ; and because this place, in being accounted the work of the five sons of Pāndu, only shares a tradition common to all the antiquities of unexplained origin in the south of India. So far from believing in the tales of these Brahmans, who are obviously interested in connecting wonderful stories with the remains which they gain a livelihood by shewing to strangers, I even doubt whether Mahāmalaipūr was ever, as asserted by them, the site of a great city, now partly covered by the sea ; and still more, whether the gilded summit of one of the five pagodas, said to be so covered, was visible two generations ago. Several circumstances lead me to be sceptical on these points : first, the absence of all remains of buildings,* walls, mounds of rubbish, or broken pottery, such as I have invariably found surrounding the site of other ancient cities ; secondly, the fruitless attempts made by the late Mr. Ellis and Colonel Mackenzie to ascertain the existence of sunken buildings by careful soundings made off the shore ; thirdly, the silence of tradition on other parts of the Coromandel Coast regarding so vast an encroachment of the sea,† and consequent loss of land, as must necessarily have taken place to effect the submersion of lofty pagodas still remaining erect, and that too since the formation of the present system of

* The small ruined brick edifice on the top of the rock can hardly be considered an exception.

[† Cp. Newbold's Summary of the Geology of Southern India. Journ. R. A. S. Vol. viii. p. 250.]

Hindu mythology, to which the existing sculptures obviously relate; fourthly, the circumstance that the authenticity of the legend must mainly depend on the name of the place as connected with the history of Mahâbali; whereas it will be shewn, when considering the inscriptions, that Mahâbalipûr is not its ancient designation; lastly, the omission of all mention of Mahâbali in the inscriptions, and of any reference to him in the sculptures.*

Although I thus reject the account of the Brahmans on the spot, I have nothing certain to offer in its room. If a conjecture however may be hazarded regarding the origin of this place, I should be inclined to believe that its sequestered situation and the picturesque position of the rocks and caves induced certain Brahmans to obtain royal grants for founding an Agrahârat here, and that, in order to increase the sanctity of their temples, they from time to time employed stone-masons (several families of whom reside at Mahâmalaipûr, and appear to have worked the quarries of granite time immemorial) to ornament the rocks with the excavations and sculptures which we now find.

Plate I. represents the sculptured rock, which has been described by Mr. Goldingham in his second paragraph, as occupying a surface about ninety feet in extent and thirty in height, and covered with figures in bas-relief. This subject has been represented in Mrs. Graham's Journal by an etching copied from an outline belonging to Colonel Mackenzie, the inaccuracy of which will be sufficiently apparent on

[* The Asura Bali is probably represented by one of the figures in plate VI.]

[† A village granted to Brahmans.]

comparing it with my drawing, which was executed with much care and labour by my companion.

During our visit to the Seven Pagodas, we caused the earth to be removed from the lower part of this rock to its base, and thus exposed to full view some figures (see plate II., No. 1), of which the heads alone were before visible.

Not far from the rock last mentioned is the spacious chamber called the Krishna Mandapam, described by Mr. Goldingham in his third paragraph. Of the scene sculptured on the rock facing the entrance, Mr. Hudleston and myself made a joint drawing (see plate II., No. 2); and as this rock is going fast to decay, owing to a spring of water from above, which keeps its surface constantly wet, it is not improbable that in the course of a few years it will be entirely decomposed; it is the more desirable therefore that some record of its subject should be preserved. Several interesting particulars regarding the ancient Hindus may be gathered from this pastoral scene. The dress of the females resembles that now worn by the Neyris* and Tiyyattist of Malabar, who are uncovered above the waist. The men, it appears, wore turbans, and the women very large ear-rings, with bangles on their hands and feet. The peculiar practice of carrying the infant on the hip, which cannot fail to attract the notice of Europeans at the present day, was then in use; and even the vertical arrangement and method of tying together the three earthen vessels here represented, is recognized by all

[* Nāyar (Nair) women appear to be referred to, but the word is incorrect.]

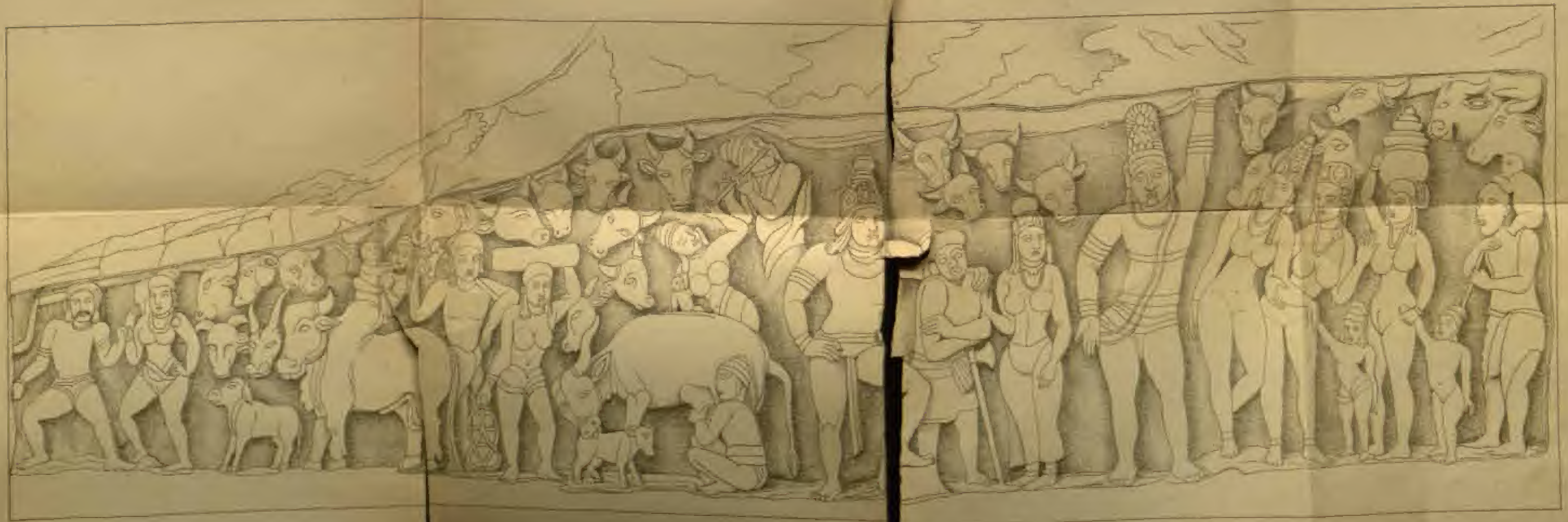
[† Females of the Tiyyar (Tier) caste.]

22757

№ 1



№ 2



N°1



N°2







Hindu visitors as being universally adopted by the modern Gopālas.* The execution of this work is coarse, and the design rude; and though particular parts have much merit, yet the limbs of the principal figures are clumsy and ill-proportioned, the attitudes forced, and the countenances without expression.

Greatly superior is the skill displayed by the artists employed in the excavation described by Mr. Goldingham in his fifth paragraph;† but even here, under the same roof, there is much inequality in the execution of the different subjects. The central compartment (see plate III., No. 1), and that on the left on entrance (see plate III., No. 2) are tame performances, compared with the very spirited representation of Durgā seated on her lion, and attacking Mahishāsura, which occupies the right compartment.‡ (See plate IV.) I have no hesitation in pronouncing this to be the most animated piece of Hindu sculpture which I have ever seen; and I would venture to recommend that a cast of it should, if possible, be taken for this Society. In the meantime, a tolerably just notion may be formed of its merits from the excellent and accurate delineation of Mr. Hudleston.

The smaller temple, which Mr. Goldingham mentions as placed at a considerable elevation above that just alluded to, and wrought out of a single mass of rock, is so rich in sculpture and ornament, and occupies so picturesque and sequestered a spot, that it is surprising he should have passed it over with so slight a notice. This excavation is in form a parallelogram, open on one of the longer sides, where it is supported on two columns. It contains four large

[* Cowheads.]

[† F. 32-33, *supra*.][‡ Cp. Braddock, *infra*.]

compartments or panels of sculpture; namely, one at each end, and one on each side of the central recess opposite the entrance; besides two niches occupied by Dwârapâlas.* The Varâha Avatâra represented in plate V., is placed at the left end of the chamber. Plate VI., the subject of which seems to be some incarnation of Vishnu,† fills the compartment at the opposite end. On the right of the recess a female deity‡ appears, surmounted by an umbrella (see plate VII., No. 1); whilst on the left is a female figure§ seated on a lotus throne, and attended by damsels who bear water-pots, to be discharged in turn over her head by the elephants seen in the background (see plate VIII.) The position of the Dwârapâlas will be seen in plate VIII., No. 2. Of the columns which support the front of the excavation, as well as of the side pilasters, I have thought it worth while, on account of their beauty and singular order, to furnish drawings (plate VII., Nos. 2 and 3); while the general appearance of the cave-temple will be best understood by reference to plate IX.¶

There are several other pieces of sculpture contained in small temples among the rocks, not noticed either by Mr. Chambers or Mr. Goldingham; and of these, plate X., Nos. 1, 2, 3, are examples.

The Dolotsava Mandapam,|| seen in the centre of the village, is remarkable for the lightness and elegance of its construction. It is of granite, and is

[* Door-keepers.]

[† The dwarf incarnation, Vâmana Avatâra.]

[‡ Bhadrakâli, a form of Pârvatî.]

[§ Pârvatî, as Devi.—Cp. plates 30 and 33 in Moor's Hindu Pantheon.—But the Vaishnavas call the figure Gajâ Lakshmi.]

[¶ The writer has omitted to mention that the ceiling is painted.]

[|| See note * p. 24, *supra*.]







Nº 1



Nº 2







№ 3.



№ 2.



FIGURES SCULPTURED ON ONE OF THE RATHAS — MAHAMALAIPUR.

UPPER GALLERY — NORTH SIDE



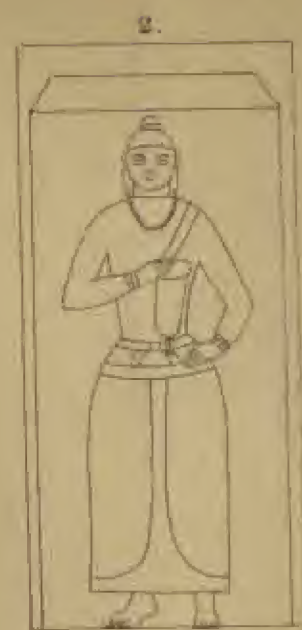
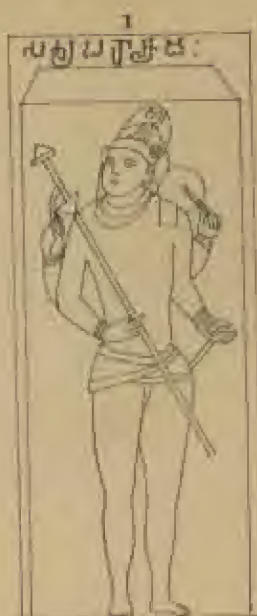
UPPER GALLERY — SOUTH SIDE



WEST SIDE

UPPER GALLERY

EAST SIDE



FIGURES SCULPTURED ON ANOTHER RATHA

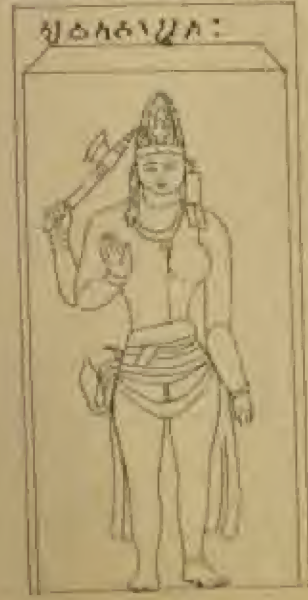
ON THE SOUTH SIDE, EAST CORNER

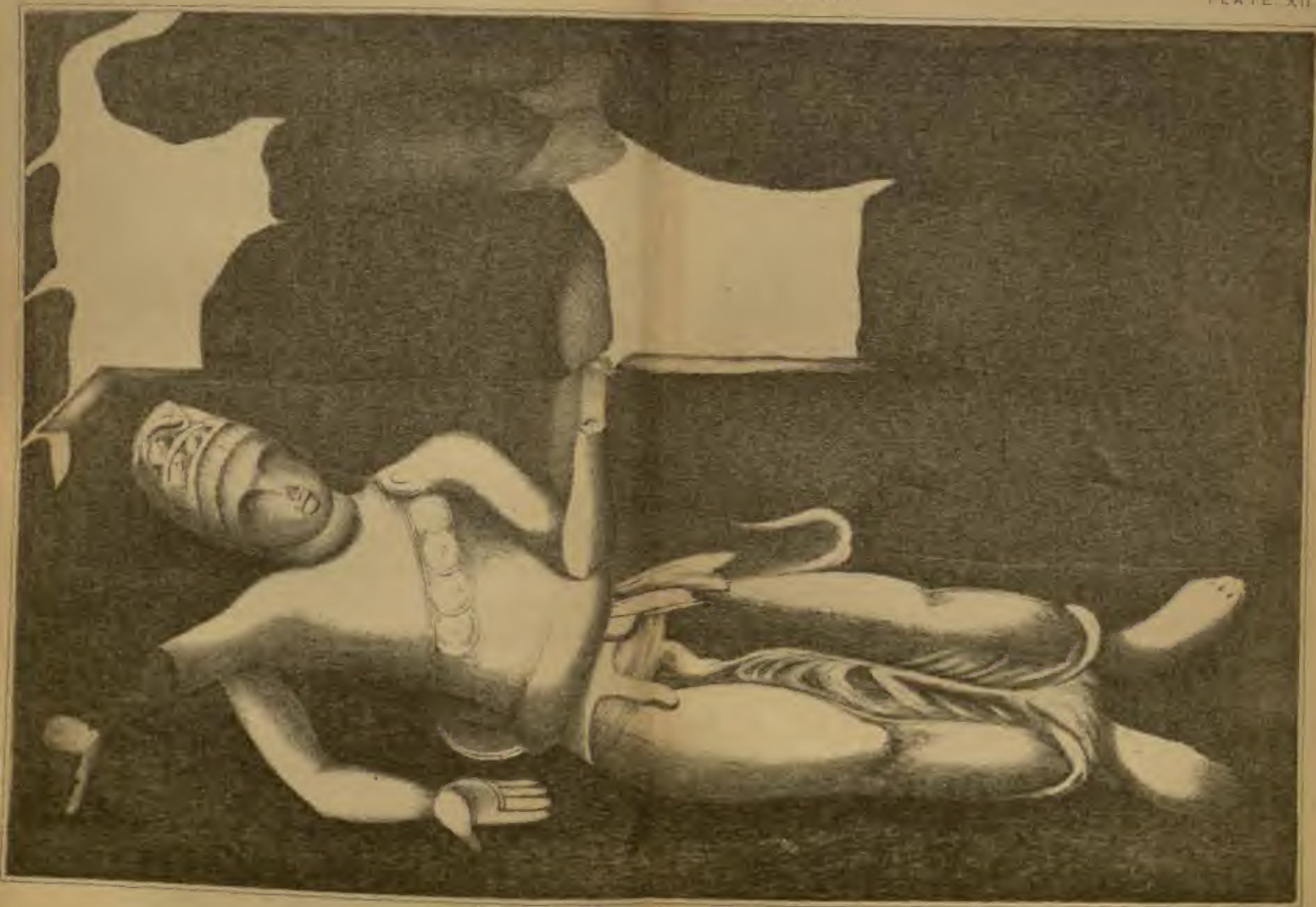


ON THE EAST SIDE, SOUTH CORNER



ON THE EAST SIDE, NORTH CORNER





N° I



supported on four columns, which rise from a platform elevated by three steps. (See plate XI., No. 1.) The shafts of the columns with the base are hewn from a single stone, and, including the capital, are twenty-seven feet in height.

The stone pagoda on the sea-shore, which serves as a land-mark for shipping, and is erroneously stated by Mr. Chambers to be built of brick,* is delineated in plate XI., No. 2; and the gigantic figure lying stretched on the floor in one of its recesses, in plate XII. At the time when this drawing was made, the figure was enclosed in a small chamber; but on a subsequent visit I found that the walls had given way, thus leaving it exposed to the open air. As a record therefore of the state of this pagoda and figure, I regard these drawings as not without value in the collection now presented to the Society; for such is the dilapidated condition of this structure, that the period cannot be far distant when it will no longer exist. The effects of the salt-water spray add much to those of time in hastening its decay.†

Whether this pagoda was dedicated to Vishnu or to Siva, I regard as doubtful: tradition favours the former supposition. At all events, the pillar which stands before it amid the spray of the sea is certainly not a *lingam*, as some suppose, but merely the *stambha* or post, which is found, I believe, fronting all Hindu temples of consideration.‡ That this pillar is now near the high-water mark is by no means a convincing

[* P. IV, *supra*.]

[† The writer greatly under-estimated the strength of this building. There is no probability of its disappearance.]

[‡ See note † p. 11, *supra*.—The Brahmans say it is a lamp-post, *Dīpastambha*.]

proof that the sea has encroached here, for I see no reason why such a spot should not have been originally selected for its erection. If it be a fact, as mentioned by Bishop Heber, that the sea is receding from most other parts of the Coromandel Coast, it is difficult to conceive why it should advance in this place; such a local encroachment could only be effected by a change in the position of the land, and as the primitive rocks here appear on the surface, this cannot be admitted as a probable occurrence, unless under some violent convulsion of nature. Had the coast been of an alluvial formation at this spot, high tides might have advanced upon it with greater facility.

The five monolithic temples, situated about a mile to the southward of the village, have justly attracted the attention of all who have visited Mahāmalaipūr.

They are called on the spot रथाः *Rathas*, or sacred vehicles: but it is obvious, that they were never meant as imitations of those enormous wooden structures, which are so conspicuous in certain Hindu processions. They were probably intended to serve the purpose of temples; but bear evident marks of having been left in an unfinished state; for though highly ornamented on the outside, they have not been excavated within, being merely solid masses of sculptured granite remaining in their original positions.* For the general view of these Rathas, I would refer to Mrs. Graham's plate, which, together with Mr. Goldingham's description, will serve to

[* "The Brahmans found a group of granite boulders lying on the sea-shore, and have carved them into the form of temples, having all the appearance of structural edifices with the advantage of monolithic durability."—Fergusson, *Rock-cut Temples of India*. London, 1861. Intro., p. xviii.]

convey a notion of these curious remains of antiquity. Several of the basso relievo figures with which they are ornamented are represented in plate XV., and will be further noticed when I come to speak of the inscriptions which are placed over them.

OF THE INSCRIPTIONS.

Exclusively of a scrap of modern Telugu, very incorrectly designed and rudely sculptured on the floor of the *Krishna Mandapam*, and in consequence erroneously copied as ancient by Mr. Goldingham (see *Asiatic Researches*, vol. v. page 80),* I noticed three kinds of inscriptions at Mahāmalaipūr, two of which have hitherto remained undeciphered. It is also highly probable that three other kinds, which I shall have occasion to mention, are to be met with in this neighbourhood.









First. An ancient Tamil inscription is seen on a face of rock by the side of the inner entrance to the *Varāhasvāmī pagoda*, which is still in use. This would be legible throughout, were it not that a wall, which projects from the rock, cuts off a considerable portion of each line; on this account I did not consider it worth while to take a copy.† From what remains visible, it is certain that the inscription records a grant to the *Varāhasvāmī pagoda* of a quantity of land, the boundaries of which are very minutely defined, both as respects the property of others, and the cardinal points. The act of donation is attested by numerous witnesses, and the name of the donor is also mentioned. A perfect copy of this inscription might easily be made, if the wall which I have noticed were removed; and as the

[* P. 43, *supra*.]

[† Cp. Sir Walter Elliot's copy, *infra*.]

date might possibly thus be ascertained, I would suggest that the Madras Literary Society be recommended to take measures for effecting this object. In order to facilitate the task of deciphering this and similar records, I have drawn out an alphabet (see plate XIII.) from a careful collation of several ancient Tamil inscriptions.*

As it seems probable, from a passage in another ancient inscription hereafter noticed, that Mahāmālaipūr was a Siva-sthala, I am inclined to consider the Varāhasvāmī pagoda as quite distinct, and probably of a different era from the antiquities,

* The changes which time has produced are in some letters very great; and where characters are so simple as those of the Tamil language, even slight alterations in form give rise to perplexity. I may adduce, as an example, the letter *ka*, the most ancient form of which was a Latin cross †. In the course of time a top was added to the left side, and the cross bar was curved thus . The next alteration was in the addition of a perpendicular line falling from the left extremity of the top . The top was then extended to the right . and by prolonging the extremities of the curved line, the modern letter  has at length been formed, or in a still more complicated manner as in the Grantha thus . In its modern form  it might easily be confounded with the  which, though it now has a tail, was anciently written without one, thus . Other examples might be given, but they suggest themselves on an inspection of the alphabet itself.

I cannot touch on the subject of ancient Tamil characters without remarking, that their extreme simplicity seems one among many circumstances, which indicate that the language is of very high antiquity. The Sanscrit of the south of India is written in characters (the Grantha) derived from the Tamil, but they are much more complicated, and therefore probably posterior in point of antiquity. The peculiar structure of the Tamil language, wholly dissimilar from the Sanscrit, its deficiency in aspirated consonants, its





properly so called, which belong to this place. The difference of language in the inscription, and the circumstance that the pagoda is a built structure projecting from the face of the rock, and not an excavation, increase the probability of this conclusion. It is not unlikely, however, that there may exist in the sanctuary a subordinate sculpture representing the Varāha Avatāra like that of Krishna and the Gopālas in the Krishna Mandapam, and of equally ancient date, and that a roof and walls may have been thrown out from this rock, and a temple thus formed.* The Brahmans on the spot did not permit me to enter the sanctuary to ascertain this point.

Throughout this Tamil inscription the place is called Mahāmalaipūr, which signifies the city of the great mountain, evidently with reference to the rocky eminence in the vicinity. This indeed cannot be called a great mountain on account of its size: but the word *mahā* may refer to greatness of sanctity, or renown, with equal propriety.

To designate the village Mahābalipuram, the native name at the present day, is therefore an error, which has led to the assumption that this was the capital of that renowned giant Mahā Bali, whose kingdom, if it ever actually existed, was on the

possession of letters and sounds not found in Sanscrit, its division into dialects, one of which contains but few words of Sanscrit derivation; and lastly, its locality at the southern extremity of India, would seem likewise to indicate an independent origin, and one of at least equal antiquity with the Sanscrit itself; but this is a subject foreign to that now under consideration, and deserving a more lengthened discussion than the limits of a note will allow.


[* This supposition is correct; a temple has been built round an ancient sculpture on the face of the rock, representing the Varāha Avatāra.]






western coast of India, where he is still honoured by an annual festival.

A second kind of character found at Mahāmalaipūr is in a small monolithic pagoda,* now dedicated to Ganesa,† and situated on the north side of the hill. It is contained in an inscription (see plate XIV.) of considerable length, but is so faintly cut, and on such rough granite, that the fac-simile which I have furnished, however imperfect, cost me several days' labour to trace.‡ One of the Jain Brahmans, in the employ of Colonel Mackenzie, had such a knowledge of ancient characters somewhat similar to

* Mrs. Graham gives an engraving of this small pagoda, which she says is called the Tîr of Arjuna, and she explains the word Tîr (properly *Têr*), to mean a place of religious retirement. The explanation is erroneous, as the word *Têr* signifies, in Tamil, a car or sacred vehicle, corresponding with the Sanscrit *Ratha*.

† When Mr. Goldingham wrote his account, this pagoda contained a *lingam* (see his first paragraph [p. 30 *supra*]), so that it has passed from the Saivas into the possession of the Vaishnavas since that period.‡ Brahman families of both sects reside on the spot.

‡ In this character there are two forms of affix for long *â*, used indifferently as convenience may suggest. Thus, in the first stanza, we find the syllable (का) *kâ* in the word *kâranam* (कारणं) made thus ; while in the eighth stanza the same syllable in the word

kâma (काम) is made thus . The letters *p* (प), and *s* (स) seem similar in form; but perhaps some slight difference may have escaped my observation. In modern Grantha, an inflection in the middle of the character makes the difference between *s* and *p*, thus  . So also in the ancient character, the inflection may have been greater in the *s* than in the *p*, thus  and ; but I have not upon this supposition felt authorized to depart from the copy which I made on the spot.

[§ An old Vaishnava Brahman tells a different tale: he states that the *Lingam* was taken away, (with an image of Hanumân,) by Lord



this, that on visiting the spot with me, he succeeded in deciphering a great part of this inscription, the language of which is Sanscrit. The following is a translation of the ten slokas which were intelligible, while about two verses at the end were left undeciphered :—

1. May the cause of creation, existence, and destruction, which is itself without cause, the destroyer of Manmatha (desire), be propitious to the desires of the world.
2. May he who is united with Umâ, of many kinds of illusion, without quality, the destroyer of evil dispositions, of incorruptible wealth, the Lord of Kubera, be counted excellent.
3. May that deity (Sîva) protect us all, who is the seat of prosperity, and by whose means Kailâsa disappeared and descended to Pâtâla, yielding by its weight, which he caused on account of its being with (supported by) the ten-faced (Râvana).
4. May he who bears Sîva in his mind engrossed by devotion, and the earth on his shoulders, with as much ease as if it were an ornament, long prevail.
5. By that king of satisfied wishes, with crowds of conquered enemies, who is known by the name of Jayarâna Stambha, this building was made.

Hobart (?) and sent to England, Lady H. giving 20 pagodas to the villagers as a consideration! Lord Hobart was Governor of Madras from Sept. 1794 to February 1798. Mr. Goldingham's account was published in the latter year.]

6. May that fear-inspiring, good-giving, desire-destroying Siva, to whom the earth, space, the moon, fire, the sun, &c., are a body, be victorious.
7. The good-faced among nations (the beauty of the world) sprung from a mother bringing forth heroes, remains without doubt in a place of lotuses, full of sacred waters, and is adorned with all sorts of precious stones.
- 8 and 9. Siva, the beautiful, sits in the broad lake Siras which teems with (*lit.* is a mine of) lotuses resembling variegated gems, and is full of water for sprinkling the fortunate and much-loved Kâmarâja, who puts down the pride of his enemies, who is the source (receptacle) of glory, and is earnest in worshipping Siva.
10. He (Kâmarâja) who dwells on the heads of kings, caused this temple of Siva, which resembles the temple on Kailâsa, to be erected for the happiness of the earth.*

I have lately received from Madras two ancient inscriptions purporting to be from the neighbourhood of Mahâmalaipûr, and two also have been kindly furnished me by Colonel De Havilland. Of these four, two appear to be identical, which reduces the number to three. Their precise localities I have not the means of knowing, with the exception of one, entitled by Colonel De Havilland, "Sanskrit inscription engraven on the north side of the verandah of a pagoda excavated out of the solid granite, two miles north of Mahâbalipuram." All

[* See Appendix.]



writing, whereof two (plate XIV. and plate XV., No. 1.) are, in my opinion, ancient forms of the Grantha, or that character in which Sanscrit is invariably written in the south of India, and in which alone I was able to procure books for study at Madras. The other two will probably be considered as species of ancient Devanâgarî. (See plate XV., Nos. 2 and 3.)

This variety of character, with identity of matter, leads me to think it probable that the inscription itself was a kind of general proclamation sculptured in different places, and modified, as in my inscription, to render it applicable to local circumstances. Whether it will throw light upon the history of Mahâmalaipûr, containing as it does the name of the sovereign who founded the temples to which it has been affixed, is a question which I must leave to be examined by those who have studied the ancient dynasties of the south of India.

A third kind of character at Mahâmalaipûr, or a sixth kind, if we reckon those received from Madras and from Colonel De Havilland, is to be found in the inscriptions over the basso-relievo figures which ornament the monolithic pagodas already mentioned as situated to the southward of the village, and of which several are represented in plate XVI. Neither the Jain Brahman employed by Colonel Mackenzie, nor any other native of India who had seen these inscriptions, was able to decipher them, or to offer any conjecture as to the language in which they were written; and even the learned Mr. Ellis, after repeated visits to this place, was equally unsuccessful in his endeavours. Mrs. Graham, indeed, states that Colonel Mackenzie had found a Brah-



ORIGINAL

THE SAME IN DEVANĀGARĪ

ENGLISH TRANSLATION

<p> ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ </p>	<p> कामल क्लितः अभेयमायः सकलकल्याणः </p>	<p> <i>Delighting in Kāma. Of immeasurable considerate delusion. The all-fortunate</i> </p>
<p> ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ </p>	<p> श्रीनरसिंहः अप्रतिहृतशामनः भुवनभाजनः श्रीमेघः </p>	<p> <i>The holy Man Lion. Of irresistible able authority. The Mundane Vessel. The cloudland</i> </p>
<p> ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ </p>	<p> स्थिरभक्तिः मदनभिरामः विधि </p>	<p> <i>The firm in faith. The beautiful as Kāma. Deva. The Agent. (a name of Vishnu.)</i> </p>
<p> ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ </p>	<p> विभ्रान्तः विधिः </p>	<p> <i>The confused. The Agent.</i> </p>
<p> ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ </p>	<p> श्रीनिधिः निरुत्तरः </p>	<p> <i>The abode of Prosperity. The unanswerable.</i> </p>
<p> ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ </p>	<p> नयनमनोहरः सर्वतोभद्रः </p>	<p> <i>The delight of the eye. The universally beneficent.</i> </p>
<p> ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ </p>	<p> ललित सत्यपराक्रमः </p>	<p> <i>The Lovely. The truly valorous.</i> </p>
<p> ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ </p>	<p> श्रीनरसिंहः ? ? ? भारः श्रीभरः </p>	<p> <i>The holy Man Lion. (Vishnu's 4th Avatar.) ? ? ? Bhārah. (a name of Vishnu. the sacred cherisher)</i> </p>
<p> ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ </p>	<p> भुवनभाजनः परावरः </p>	<p> <i>The Mundane Vessel. The Lord. (named in the south of India.)</i> </p>
<p> ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ </p>	<p> भयातुर वामः </p>	<p> <i>The terrible destroyer. The crooked. (a name of Śiva.)</i> </p>
<p> ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ལྷ་པོ་ </p>	<p> अतिमानः श्री अद्यन्तकानपत्रवेखन विहारभोजनः </p>	<p> <i>The unmeasured. The happy Bhājyagat 2. of above was last. Lord of Love moving sportfully</i> </p>

man who read the character so as to pronounce the sounds, but did not understand the language they express. Whether any person did actually thus impose on that gentleman, or whether Mrs. Graham has confounded these inscriptions with the last, I cannot determine, but it is quite certain that, if any person had been able to decipher the character, he would, without any difficulty, have discovered the language to be Sanscrit. It was by assuming this to be the case, that I succeeded in deciphering these inscriptions.*

I beg now to lay them before the Society, together with a transcript in Devanāgarī, and a translation. (See plate XVII.)

It is to be regretted that these inscriptions, instead of containing general information respecting the origin or date of the sculptures, are merely epithets applicable to the figures, over which they are placed. At the same time we should remember that their brevity and position, having led to the assumption that they were names of deities, thus rendered the task of deciphering them somewhat less difficult. Unimportant as they are in themselves, a knowledge of them may lead to the acquirement of useful or curious information to be drawn from other sources, and I trust that the Society will indulgently consider the utility of this research, not

* There is one instance, as will be seen on a reference to plate XVII., in which the characters are of the same kind as those in the inscription of the Ganesa pagoda, a proof that both were in use at the same period. It is probable therefore that one was the round, and the other the square form, analogous to the two varieties of Pāli and Ariyam.†

[† Ariyam is the round, modern Malayālam character.]

so much with reference to the information actually obtained, as to its general subserviency to the purposes of history.

There are certainly no historical monuments in India more decidedly authentic than the copper and stone inscriptions found in such abundance in many parts of the country, and it is advancing one step to have determined that these, however different the characters in which they are sculptured from those in use at the present day, are all in the Sanscrit language, in which so little change has taken place in the lapse of ages, that, when once we have succeeded in the task of deciphering, all difficulty is at an end, and the record of a remote antiquity is placed intelligibly before us.

These inscriptions, and those at Kenerah in the island of Salsette, one of which, with the modern Sanscrit, and a translation, I laid before the Society on a late occasion, are perhaps the most ancient, at least the most dissimilar from characters at present in use, which I have met with ; and I think myself therefore warranted in concluding that there are no inscriptions of Hindu origin to be found in India which may not, by attentive study, be deciphered, and by the assistance of learned natives, afterwards interpreted.

With a view to rendering the characters of these deciphered inscriptions generally applicable, I have added two tables (plate XVIII.) : the one containing all the characters found in the inscription in the Ganesa pagoda ; the other, those met with over the basso-relievo figures on the Rathas.



[illegible]

ANCIENT INSCRIPTIONS OVER THE BAS-RELIEF FIGURES ON THE PATHWAY AT MAHARAJAPUR.

WITH THE CORRESPONDING CHARACTERS OF ROMAN, DEVANAGARI, AND GURMUKHI

[illegible]



IV.—*A Guide to the Sculptures, Excavations, and other remarkable objects at Māmallaipūr, generally known to Europeans as "the Seven Pagodas," by the late Lieutenant JOHN BRADDOCK, of the Madras Establishment. To which are added some Archaeological Notes, by the Reverend WILLIAM TAYLOR, and a Supplementary account of the remains at Sālucan Kuppam, by WALTER ELLIOT, Esq.,* of the Madras Civil Service.—Communicated by the Reverend GEORGE WILLIAM MAHON, A.M., Garrison Chaplain, Fort St. George.*

[From the Madras Journal of Literature and Science, Vol. XIII. 1844.]

IN the month of June 1840, I accompanied a small party of friends on a visit to the remarkable remains at Māmallaipūr. As our excursion, from its necessary brevity, was likely to prove one of amusement rather than of antiquarian research, and the large quartos of the Asiatic Society are somewhat cumbersome, we borrowed from our friend Mr. Braddock a little pamphlet published by him some years before, which at once served as a guide to what was worth seeing, and explained to such of us as were but slightly acquainted with Hindu Mythology, the subjects and allusions of the various sculptures.

[* Now Sir Walter Elliot, K.C.S.I.]

On our return I expressed to Mr. Braddock a desire that he should undertake a fuller account of the place, and suggested that it should combine the useful and entertaining properties of a Guide Book with the more important lucubrations of the scholar. As topics for the latter I named a more satisfactory account of the Inscriptions, and some information, if obtainable, as to the history of Māmallaipūr and the origin of the excavations and sculptures. With his habitual modesty he seemed to doubt his competency to deal with the latter subjects, but promised to revise and dilate his former paper. I then suggested that he should solicit the assistance of his old and valued friend, the Rev. W. Taylor, in ascertaining something of the history of the place. This gentleman, so well known as an accomplished oriental linguist, having been recently engaged in the examination of the Mackenzie MSS., might, I thought, have discovered amongst them some information tending to throw light on so interesting a subject. Mr. Taylor, it will be seen, has responded with equal good feeling and ability to the request so made to him; and his notes, appended to Mr. Braddock's paper, must be considered as a most valuable addition to it.

As Mr. Braddock proceeded with his work he forwarded the rough sheets for my perusal, with a request that I should suggest any alterations which my more recent visit to the place might enable me to do. The paper was scarcely completed, no time had been granted for revision, I had not even seen its concluding sheets, when the amiable and talented writer was hurried away by one of those rapid attacks which disease sometimes makes on European

constitutions in this climate : and I was called on, all but unexpectedly, to perform the last sad offices for one whom I had so recently seen usefully and actively employed. A marble tablet erected in the Church at Vepery by public subscription, serves to perpetuate the memory of this worthy man ; and at the same time to evince the general sense of his Christian virtues, of his scientific acquirements, and of his constant readiness to employ them for the public good.

Some months after Mr. Braddock's death, I was requested by his family to revise and prepare for publication his papers on Māmallaipūr ; a task which I have undertaken not without great diffidence. Had my lamented friend survived, he would, I doubt not, have made many emendations in them, which cannot on many accounts be done by another hand.

It will be seen that neither Mr. Braddock nor Mr. Taylor has treated of the *Inscriptions* at Māmallaipūr, otherwise than incidentally. Those who wish for some account of them, may be referred to the valuable article by Dr. Babington in the 2nd Volume of the Transactions of the Royal Asiatic Society. He says that he noticed three kinds of inscriptions at "Māhāmalaipūr," two of which have remained undeciphered, and that it is highly probable that there are other kinds to be met with in the neighbourhood. The first he alludes to is an ancient Tamil inscription on a face of rock, by the side of the inner entrance to the Varāhasvāmī pagoda (No. 29 in the Map).^a He gives no copy of it, but states that "it records

[* Plate XX.]

a grant to the Varāhasvāmi pagoda of a quantity of land."* The language of this inscription renders it doubtful whether it is of earlier or later date than some of the others, which are in Sanscrit. Dr. Babington says that throughout this Tamil inscription the place is called "Mahāmalaipūr," which he translates "city of the great mountain," adding that the word Mahā may imply "greatness of sanctity or renown." This if correct might be adduced as proof of the more recent age of the inscription; for the hill is by no means remarkable, otherwise than for the "sanctity or renown" which the sculptures may have procured for it. It will be seen, however, that the Rev. W. Taylor speaks of two inscriptions, in which the place is called Māmallaipūr, with two *l*'s, and if this orthography is correct, which he seems to think it is, the translation of Dr. Babington is of course overthrown, since *malla* does not mean "hill." The present name of the place in common use appears to be Māvalavaram, and not Mahābalipuram, as some have stated. The latter mistake can scarcely be regretted, however, by those who have perused the pleasing fiction which the poetical talent of Southey has embodied in his "Curse of Kehama."

The second kind of inscription mentioned by Dr. Babington appears in the temple dedicated to Ganesa, situated near the north end of the hill, and described in its order by Mr. Braddock. By the assistance of his Jain Brahman in deciphering the characters, Dr. Babington was enabled to translate this inscription; and as it appears that much of the substance of it is repeated in some other inscriptions which he

[* Vide Sir Walter Elliot's translation of this inscription, *infra*.]

subsequently examined, it may prove interesting to copy his translation in this place. It consists of ten slokas deciphered, and there remains undeciphered about as much as would make two slokas more.

Translation by Dr. Babington and his Jain Brahman of the ten first slokas in the Sanscrit Inscription found in the Ganges-Pagoda at Māmallāpūr.

"1. May the cause of creation, existence, and destruction, which is
"itself without cause, the destroyer of Manmatha (*desire*) be propi-
"tious to the desires of the world.

"2. May he who is united with Umā, of many kinds of illusion,
"without quality, the destroyer of evil dispositions, of incorruptible
"wealth, the Lord of Kubera, be counted excellent.

"3. May that deity (Siva) protect us all, who is the seat of pros-
"perity, and by whose means Kailāsa disappeared and descended to
"Pāṇḍita, yielding by its weight, which he caused on account of its
"being with (*supported by*) the ten-faced (Rāvana).

"4. May he who bears Siva in his mind engrossed by devotion,
"and the earth on his shoulders, with as much ease as if it were an
"ornament, long prevail.

"5. By that king of satisfied wishes, with crowds of conquered
"enemies, who is known by the name of Jayarāma Śaṅkha, this
"building was made.

"6. May that fear-inspiring, good-giving, desire-destroying Siva,
"to whom the earth, space, moon, fire, the sun, &c., are a body, be
"victorious.

"7. The good-faced among nations (*the beauty of the world*) sprung
"from a mother bringing forth heroes, remains without doubt in a
"place of lotuses, full of sacred waters, and is adorned with all sorts
"of precious stones.

"8 and 9. Siva the beautiful, sits in the broad lake Śiraś, which
"teems with (*is a mine of*) lotuses, resembling variegated gems, and
"is full of water for sprinkling the fortunate and much-loved
"Kāmarāja, who puts down the pride of his enemies, who is the
"source (*receptacle*) of glory, and is earnest in worshipping Siva.

"10. He (Kāmarāja,) who dwells on the heads of Kings, caused
"this temple of Siva, which resembles the temple on Kailāsa, to be
"erected for the happiness of the earth."

Three additional inscriptions were sent to Dr. Babington by some Madras friends; one by Colonel

Do Havilland from the "north side of a verandah of
 "a pagoda (No. 30 in the Map)* excavated out of the
 "solid granite, two miles north of the place." Of
 these Dr. Babington says, "all these inscriptions
 "differ in character from each other, but agree pre-
 "cisely in matter; and it is remarkable that the
 "slokas of which they are composed, are, with the
 "exception of the last, contained, though in different
 "order, in the inscription copied by me from the wall
 "of the Ganesa pagoda. My inscription is in a
 "character differing again from any of the rest.
 "The other inscriptions consist of five slokas only,
 "with some undeciphered portions. The first
 "three slokas in my inscription are not found in the
 "others; my fourth sloka is the same as theirs. The
 "fifth, sixth, and seventh slokas of my inscription are
 "wanting in the others. My eighth and ninth slokas
 "are their first and second, and my tenth is their
 "third. Their fifth sloka I have ascertained after a
 "very careful comparison, to be quite different from
 "the undeciphered portion of my inscription. Its
 "translation is as follows:—

"*Atirannachanda (he who in battle is very furious) Lord of Kings*
 "built this place, called Atirannachandesvara. May Siva the beloved,
 "accompanied by the daughter (Pārvatī) of the snowy mountain, by
 "Kārtikeya, and their suite of deities, be present in it for ever."

The third kind of inscription is found over the
 figures on the monolithic temples to the south of the
 village. So completely have these characters become
 obsolete, that none of the learned natives consulted
 were able to decipher them. After considerable trou-
 ble, Dr. Babington himself succeeded in doing so.

It might reasonably have been expected that these

inscriptions would have thrown some light on the origin or probable age of the sculptures, excavations, and themselves. They afford no very precise information at all. The appellations given to the prince or princes who "caused the erections," are mere epithets, by which no individual can with certainty be identified, (vide Mr. Taylor's note *d*) ; and were it possible to do this, the chronology must still be in a very great degree theoretical. I perfectly agree in opinion with Mr. Taylor that there is little in the sculptures themselves, if we except the Rathas, the Vārāhasvāmī Pagoda, the Ganesa temple and the temple at Sāṭuvan Kuppam, to justify the supposition of their very great antiquity. Most of them are in the most perfect preservation, and present a freshness of appearance which creates an involuntary idea of their almost recent execution. The subjects of the sculptures too are an evidence that they are not of very remote antiquity. They are representations of various personages and incidents in Hindu mythology, and are chiefly borrowed from the famous poem, the Mahābhārata. This and the language of the inscriptions which is Sanscrit, or Tamil with Sanscrit derivatives, mark the presence of the Brahmanical faith. Now it appears from Mr. Taylor's researches, that previous to the seventh century of the Christian era, the whole of the district in which Māmallaipūr stands was occupied by the Kurumbas, a half-civilized people of the Jaina religion ; and it was about that period or probably later that, under the auspices of Adondai, a prince whose capitals were Conjeveram and Tripati,* the Brahmans were intro-

[* *Prop.* Kāñchīpuram, Tirupatī.]

duced into this part of the country. The extent of the works, and the labor and expense bestowed on them seem to indicate a long established Bráhmá-nical influence ; and it will be seen from Mr. Taylor's note (c) that an historical paper amongst the Mackenzie MSS. affords grounds for supposing that at least some of these excavations, &c., were executed so lately as the seventeenth century by a prince denominated *Siñúhamanáyudu*. The supplementary paper by Walter Elliot, Esq., relating to the remains at *Sáluvan Kuppam*, serves to suggest a much earlier date than the latter for certain of these remarkable productions which he therein specifies.

Works of this nature have been executed in all parts of the world during the earlier stages of civilization. Rocky caves formed by nature offer a congenial shelter for the gloomy rites of a dark superstition, a ready defence from the attacks of enemies or the inclemency of the weather, and supplied appropriate receptacles for the remains of the dead. In the most ancient times the Holy Scriptures speak of caves as places of residence and refuge, as well as of sepulture. Many of these natural recesses were greatly enlarged and rendered more commodious or better adapted for the purposes of shelter and defence by human labor and art. This may still be traced in several countries of the East. Maundrell has described a cave near Sidon, whose sides contain two hundred smaller caverns. Sir R. K. Porter has given an interesting account of a cavern or labyrinth in the mountain of Kerefto, in Eastern Kurdistan. Similar excavations are found according to the same authority at Maraga in Media ; in the mountains near the lake Sivan, and near the site of Artaxata,

the ancient capital of Armenia. The sepulchral caves of Egypt have been admirably illustrated by Belzoni. Sir Alexander Burnes has given an interesting account of the sculptures and caves at Bamecan. Those at Elephanta and Ellora are well known in India: and such as are interested in these remarkable records of past times should not overlook the description and beautiful sketches of Petra by Laborde. Amongst the savages of North-Western Australia, Captain Gray has discovered sculptured rocks and painted caverns. In this way nature appears to have suggested to mankind the earlier efforts of art.

The Rathas, or monolithic temples to the south of the village, are probably the most ancient of the remains at Mámallaipúr. Their inscriptions are in a character so completely obsolete, that the most learned natives, according to Dr. Babington, are unable to decipher them. This species of sculpture is remarkable, and much more rare than mere excavations. It was, however, practised by the ancient Egyptians, and Herodotus (Lib. ii. cap. 155) has given a short description of a monolithic temple of Latona, which stood at Buto, near the Sebennyitic mouth of the Nile. He says it measured 40 cubits or 60 feet in height, breadth, and width: and its roof consisted of a separate stone, four cubits high. This temple, which must have been conveyed to its site, must have weighed on the lowest computation upwards of 5,000 tons. At the 175th chapter of the same book, he describes another monolithic temple at Sais, which had been brought thither by King Amasis from Elephantine, the island opposite Syene, immediately below the first cataract; a distance of twenty days' sail, or of 700 miles by land. The outside measure-

ment of this monolith he states to be—length, 21 cubits; breadth, 14; and height, 8; the inside measurement was—length, 13 cubits and 1 pygon; breadth, 12 cubits; and the height, 5 cubits. Taking the cubit in round numbers at 1 foot 6 inches and the pygon at 1 foot 3 inches, the temple must have been externally 31 feet 6 inches long, 21 feet broad and 12 feet high; and internally 28 feet 3 inches long, 18 feet broad, and $7\frac{1}{2}$ feet high. This monolith then was inferior in point of mere size to the largest of those at Mamallaipûr; the dimensions of which externally, according to Mr. Goldingham, are as follows:—length 49 feet, breadth 25 feet, and height 25 feet. But we must remember that while these are *in loco naturæ*, being cut in fact from large boulders or distinct masses of granite, the monolith of Amasis had to be conveyed to its site by manual labor; and Herodotus affirms that two thousand boatmen were occupied in its removal for a period of upwards of three years. After all indeed it was not placed precisely where the king had proposed; for which two reasons are assigned. First, that the architect, weary of the labor and time expended on the work, heaved a deep sigh as the workmen were dragging it forward, which Amasis interpreted as an unfavorable omen: and secondly, that one of the workmen, having unfortunately fallen under the moving mass, was crushed to death, and on this account it was allowed to remain where it then was. Mr. Burton, in his excerpta (plate 41) gives a representation of a similar monolith said to be of the same king, and found at Tel-et-mai. This measures externally 21 feet 9 inches high, 13 feet broad, and 11 feet 7 inches deep; and internally 19 feet 3 inches high, 8 feet broad, and 8 feet 3 inches deep.

The sculptured rocks at Māmallaipūr, (on which is represented the penance of Arjuna,) are by no means without their parallel. This primitive application of the art of sculpture seems an obvious mode of perpetuating the memory of events, historical or mythological, and has been adopted from the earliest ages. On the rocks of the river Lycus, near Beirout in Syria, are still to be seen the figure in relief, and the name inscribed, of Remeses the great king of Egypt, who is supposed to have flourished about B. C. 1350, and was therefore contemporary with Ehud and Shamgar mentioned in the book of Judges: but early Egyptian chronology is so exceedingly uncertain, that the era of Remeses must always be conjectural. Not far from this is another sculpture of a Persian king, and an inscription in the arrow-headed character, which not having been yet deciphered affords likewise no conclusive evidence as to its age. Copies of these have been made by Bonomi. No Christian can have forgotten the exclamation of Job, "Oh that my words were now written! Oh that they were printed in a book! That they were graven with an iron pen and lead in the rock for ever!" (Chap. xix., 23, 24.) And from some remains in the wady Mokattel, and in other valleys near the mountains of Sinai, it would seem that the art of "engraving" on rocks is in those regions of great antiquity. Figures of men and animals accompany these inscriptions; the characters of the latter are for the most part unknown in the present day. These inscribed rocks extend in one place for about three hours march, and are mentioned by Burckhardt, Laborde, and other travellers.

At Be-Sitoun, near Kermansheh in Persia, is a

stream above whose fountain-head is a projecting rock containing the remains of an immense piece of sculpture. The great antiquity of this interesting relic is evidenced by the successive mutilations it has suffered, to afford room for subsequent inscriptions, as well as by the ordinary operations of time upon both it and them. By Mr. Macdonald Kinnier this bas-relief has been supposed identical with one spoken of by Diodorus Siculus, on the authority of Ctesias; who certainly had peculiar advantages for obtaining accurate information connected with Persian tradition and history. He says, "We are informed by Diodorus Siculus that Semiramis, in her march to Ecbatana, encamped near a mountain called Bagistan, in Media. She cut out a piece of the lower part of the rock, and caused her image to be carved upon it, and a hundred of her guards that were lanceteers, standing round her; she wrote likewise in Assyrian letters on the rock, that Semiramis ascended from the plain to the top of the mountain, by laying the packs and fardles of the beasts that followed her one upon another." There are many points of resemblance between the mountain of Be-Sitoon and that of Bagistan described by Diodorus Siculus; and supposing Mr. Kinnier to be right in his conjectures, we have here the remnants, for they are unfortunately no more, of a bas-relief executed at the lowest computation 800 years before the Christian era. Throughout ancient Media and Persia sculptured rocks, of various ages, repeatedly occur: a great many of these bas-reliefs, however, appear to belong to the Sassanian era: (from A. D. 226 to A. D. 632.)

These introductory notes have, I fear, already become too long and tedious; it only remains, there-

fore, that I acknowledge my obligations to Walter Elliot, Esq., of the Madras Civil Service, to whose friendly kindness I am indebted for the very valuable supplementary paper on the remains at Sālavan Kup-pam, as well as for a map of Māmallaipūr drawn in 1808 by Colonel Mackenzie. The latter I have reduced, and by numbering the several objects both in it and in Mr. Braddock's description, I have endeavoured to render the whole a more useful guide to those who may dedicate a few spare hours to a visit to this interesting spot. The sculptures are for the most part such as do mark no very advanced state of art. They possess none of that finished elegance and refined taste, and but little of that purer poetic spirit which characterize the productions of Europe. Still they are highly deserving attention as the best specimens of native skill to be met with, I believe, in Southern India; and will not be undervalued by those who are capable of comprehending the extent to which art, even in its earliest infancy, has contributed to the civilization of mankind.

G. W. M.

FORT ST. GEORGE.

*Lieutenant Braddock's Guide to the Sculptures,
Excavations, &c., at Māmallaipūr.*

I shall commence my account of these curious sculptures and ruins with a small dilapidated temple built within fifty yards of the northern termination of the hill. (No. 1.)* It is a rectangular building

[* The Nos. in this paper refer to plates XX. and XXI.]

of plain hewn stone devoid of ornament : 24 feet long, 15 feet broad, and about 12 feet high. It has two apartments, the innermost of which contains a black stone lingam, neatly executed and in good preservation, notwithstanding that from the absence of roofing it is exposed to the weather. This temple is completely overshadowed with trees, which have taken root in the walls, and whose branches forcing their way through the joints of the stones have contributed much to its dilapidation and present ruinous appearance.

At a short distance to the eastward of this pagoda lies the *Group of Monkeys* (No. 2) spoken of in the Asiatic Researches, in an account of this place written in 1784.* The group, now much buried in the sand, consists of a male, a female, and a young one. The male monkey with a laudable love of cleanliness is studying the head of its partner with the most friendly attention, and the young one is satisfying its hunger. At a little distance lies a mutilated figure† of Ganesa or Pillaiyar, the Hindu God of highways, &c., of whom I shall speak presently.

Looking towards the south, a *loose mass of rock* (No. 3) will be seen resting on a slope of the hill, apparently on so mere a point, that it seems as though a small force would dislodge it and roll it headlong on the plain. Its circumference is 68 feet, and its height about 25.‡ From the eastward it has a circular appearance ; from other points of view its figure is irregular.

[* Cp. Chambers, p. 4, *supra*.]

[† Not found there now (1868).]

‡ Mr. Goldingham gives its diameter as 27 feet.

On the western face of the northern termination of the hill, not far south of the pagoda just described, may be found, after a little search, a circular cistern cut out of a solid stone.* It is 8 feet 6 inches in diameter, and 4 feet deep, but cracked.

Near this cistern the face of the rock is carved and ornamented to the extent of 28 feet in length by 14 feet in height. There are three *large excavated niches* (No. 4) with a flight of four steps leading into each. Figures are sculptured on each side the entrances. The centre or principal niche contains a figure of Mahâdeva and four other figures cut on the back wall. The other two niches contain a figure of Vishnu and four others. This rock faces the north-west, and to the right or south of it is an imperfect representation of Durgâ, eight-handed, and trampling under foot the head of Mahishâsura, whose story will be told presently. On the eastern face of this rock are carvings of a well-proportioned elephant five feet high, and the heads of three smaller elephants; with those of a monkey and of a peacock.† The communication between the eastern and western faces of this rock is through a cleft at the north end of it.

At a short distance in a south-westerly direction from this place is an *excavation* in the solid rock (No. 5) measuring 22 feet long, 9 feet 6 inches deep, and

[* Called the 'Gopla' churn' by the Brahmans, who have also named the boulder on the slope of the rock 'Krishna's butter-ball.'—Cp. Bruce's *Scenes and Sights in the East*, pp. 130—132.]

[† "The head of the elephant is admirably finished. Perched above the elephant is a monkey, the figure and attitude of which are exquisitely faithful to life. The flow of its tail is full of expression, and is a study in itself. The whole face is marked by the anxious and mischievous spirit so natural to this creature."—Bruce, p. 132.]

8 feet high. The top is supported by two plain, strong, square pillars. It contains a square niche, on each side of which is a figure, probably that of Pārvati, a goddess who will be introduced to the reader presently. This excavation is on the western face of the hill, which is a continuous range of granite masses.

Still keeping on the same side, at 100 or 150 yards southward from the last excavation we come to *another* (No. 6) containing five niches, with steps leading into three of them; and two rows of pillars, four in each. This excavation is 36 feet long, 16 feet deep, and nearly 10 feet high. The niches contain each a kind of recess, (intended probably for a group of figures,) and a circular trench, (intended probably for lingams.) A figure is carved on each side of all the niches at the entrance. Four steps lead into this temple which faces north-west, half-west.

Adjoining is a *rough excavation* 36 feet long, 10 deep, and 10 high. In the middle is a large niche, also rough. About 12 feet of the rock appear to have been cut away before sufficient height was obtained for the front. This occurs in other places also; and a platform or level space is thus formed in the rock in front.

About half a mile westward, at the western extremity of the Palmyra tope which is on the west of the hill, there are three small unfinished temples sculptured out of solid detached masses of stone, (No. 7): but as more elaborately finished and larger temples of the same description will be described hereafter, I shall not dwell on these smaller ones. I would now lead the reader back to the large stone before described as resting on the slope of the rock on the eastern side of the hill, (No. 3.)

Proceeding southerly from this stone, you presently arrive at a *temple* fashioned out of the rock, (No. 8,)^a and ornamented according to a style of architecture wholly different from that of this part of India in the present day. The top is elliptical, and bears considerable resemblance to the gothic style. The pillars which support a verandah on the western side are, I think, similar to columns which I have seen in the sketches of Egyptian Ruins by M. Denon. This temple is 28 feet high, 20 feet long, and 11 feet 6 inches broad. On the western face, at what may be called the foundation, there is a rent in the rock, which causes the temple to incline a little out of the perpendicular towards the south-east. This handsome structure (if so it may be termed), has a verandah and a niche, the latter containing an image of Ganesa, which, blackened by smoke and ghee, is still an object of adoration to the people of the village. Their Brahmans, I was told, propitiate the stone deity every Friday with lustrations of ghee and cocoanut oil, and certain rites and prayers. The inner wall of the verandah, south of the niche, bears an inscription in the same kind of character as that hereafter noticed. According to Dr. Babington, (Transactions Royal Asiatic Society, Vol. 2, pp. 265-6,[†] and plate XIV.) this inscription consists of verses in praise of Siva.[‡] I have stated that this temple contains an image of Ganesa, and as this is the second time that Ganesa has been mentioned, it may be right to state who and what he is.

[* Called by the Brahmans 'Arjuna's Ratha,'—See note *p. 56, *supra*.]

[† Pp. 56, 57, *supra*.]

‡ See Dr. Babington's translation of this inscription in the introductory notes, [p. 67, *supra*.] M.

Colonel Moor, in his *Hindu Pantheon*, says—that *Ganesa** is the God of prudence and policy, and the reputed eldest son of *Siva* or *Mahadeva* and *Pârvatî*. He is represented with an elephant's head; generally with four hands, but sometimes with only two, and sometimes with six or eight. He is said to be propitiated by Hindus of all sects in the outset of any business: if a house is to be built, a book written, or a journey commenced, *Ganesa* is invoked.

It is very common for Hindu authors to give different versions of the same tale, and there are different accounts of the manner and cause of *Ganesa*'s possession of an elephant's head. One relates that *Vishnu* and *Ganesa* fought, and that *Ganesa* would have been triumphant, but that *Siva* (his father!) cut off his head: whereat his mother *Pârvatî*, being very much distressed and offended, proceeded to revenge the act by performing such austerities as, had they continued, would have deranged the destinies of the universe. This alarmed the whole congregation of the gods, who intreated *Siva* to restore *Ganesa* to life. He consented to do so, but the severed head could not be found: it was determined therefore to place on the headless trunk the cranium of the first animal they met with, which proved to be an elephant. There is another story to this effect, that *Mahadeva* and *Pârvatî* quarrelled; their quarrel was followed by a reconciliation; and their reconciliation by the birth of *Ganesa*. On this joyful occasion all the gods came to congratulate *Pârvatî*; but one of them,† whose name I have forgotten, kept his eyes cast

[* Lord (ira) of a troop (*gana*): so called, because he is chief of the subordinate gods attendant upon *Siva*.—Wilson.]

[† *Sani* (*Saturn*).]

down and forebore to look up. The goddess observing this asked him the reason of it; when he told her that he was doomed to injure whomsoever he looked upon, and therefore would not venture to look on the child. Párvati would not believe that any injury could be done, and urged him to admire her beautiful Ganesa. But no sooner did he lift up his eyes, than the child's head vanished. This unexpected result astounded Párvati, who had no sooner recovered from her first surprise, than she gave such passionate vent to her feelings, that Vishnu, apprehensive of the consequences, flew to the banks of the Ganges, and brought thence the head of an elephant, which he placed on Ganesa's shoulders.

Passing the north-western front of the temple just described, and following the foot-path which leads through a narrow acclivity formed by rocks and bushes on either side, we come to an *excavation* with a very pretty frontage, on the left hand. (No. 9.) It is hewn in the side of the hill, is 22 feet long, 11 feet deep, and 10 feet 6 inches high. Of this excavation and of the imagery within it, plates are given in the second Volume of the Royal Asiatic Society's Transactions.*

On the wall, at the right hand or south-west end, there is a group of figures representing the Vāmana Avatāra, or fifth incarnation of Vishnu, undertaken by him to punish pride and presumption. The story is this :

Mahābali, a prince who lived in the Treta yuga, or the second age, was so elated by his prosperity, that he omitted to perform the more essential sacrifices to the

(* See plates V.—IX., *supra*.)

gods. This being highly offensive to them, Vishnu, determined to check so bad an example, became incarnate and assumed the form of a wretched Brahman dwarf. Mahâbali was at that time in possession of the whole universe, having previously acquired this dominion in consequence of his signal piety, or punctual performance of certain austerities and rigorous acts of devotion. Vishnu, in the shape just mentioned, appeared before him, and asked as a boon so much of his wide possessions as he could pace in three steps. This the monarch readily undertook to grant, at the same time desiring him to ask something more worthy for a prince to bestow. The pretended Brahman, however, professed his content with what he had already requested, and the king proceeded to ratify his promise by pouring water into the petitioner's hand, which was, it would seem, the most solemn mode of confirming a grant. As he was doing this, the size of the dwarf grew larger and continued to expand until it filled the whole earth. Vishnu then discovering himself, deprived Mahâbali in two steps of earth and heaven; but in consideration of his previous virtue and general good conduct, he deprived him of no more, but left to his government the kingdom of Pâtâla, a lower or inferior world, said to be the abode of serpents. Some say that the water used in this transaction for the purpose of ratification fell from Vishnu's hand on the head of Siva, and flowing thence, formed the origin of the Ganges.

Vishnu in this character is sometimes called "Trivikrama," "the three-step taker." In this sculpture he is represented eight-handed, and in the act of stepping prodigiously: the right foot is on the

ground, and the left is raised sideways as high as his head. It looks, therefore, as it is, very unnatural, for the articulation of the head of the thigh bone in its socket would not admit of such a position. The subordinate figures do not appear to illustrate the story, or at least the version above given of it. Perhaps another circumstance should be related, and the imagination may be allowed under some restriction to be the interpreter: but even then only a part of the figures seem to be connected with the tale.

It is said that Sukra, regent of the planet Venus and guru of the Asuras, acting as *mantri*, or minister,* of Mahābali, faithfully informed the king of the deceit that was being practised upon him. There is a figure with a dog-like head speaking to another, who seems to rest his chin on his right hand in deep reflection. These two figures occupy the upper part of the sculpture on the left of Vishnu. Below them are two figures in human shape represented as falling. Perhaps the former may represent Sukra and Mahābali at the moment when the prince was first made acquainted by his counsellor with the true character of the dwarf, but was too proud to withdraw his royal pledge: and the latter the same after he had fallen from his high estate: or the two falling figures may imply that the two steps of Vishnu had deprived him of the dominion of heaven and earth. What the rest of the figures may illustrate, I do not conjecture.†

On the wall of the opposite or north-eastern end is a sculptured delineation in bas-relief of the Varāha

[* Priest and preceptor, not minister.]

[† Cp. the passages descriptive of the dwarf incarnation given in Muir's Sanscrit texts, Part IV., pp. 114—131.]

Avatāra. Among the legendary stories of the Hindus, several different accounts are given of Vishnu's reasons for taking on himself this incarnation, and particularly why he assumed the shape of a boar. Among others it is said that a Daitya, or evil spirit, named Hiraṇyāksha, gained from Brahmā by his scrupulous piety and the performance of penances of very great efficacy, a promise that he should have given to him anything he asked. Accordingly he desired universal dominion, and exemption from being hurt by the bite or power of any living creature. He enumerated all animals and venomous reptiles that bite or sting, except the boar, which was forgotten. His ambitious desires were no sooner obtained than he became exceedingly presumptuous, proud, and wicked; and forgetting the great power of the gods, he ran away with the whole earth, and plunged it and himself into the depths of the sea! This singular exploit made the interposition of the preserving power necessary; and Vishnu changing himself into the form of a boar, plunged into the ocean; fought a dreadful battle which lasted a thousand years; at length slew the impious Daitya; brought back the earth on his tusks, and restored it to its usual good order, peace, and tranquillity.*

The sculptures illustrative of the story appear to refer to a period subsequent to the battle, for the figures supply the imagination with the idea that the boar-headed deity is now solacing himself after the toils and dangers of his thousand years' conflict.

[* There appears to be confusion here between the story of Hiraṇyāksha and the legend of the death of his brother Hiraṇyāksha.—Cp. *Vishṇupurāṇa*, Book I., chap. 4, Wilson's note (p. 62, Vol. I., 8va. edn. by Hall) and chap. 17. Also Muir's *Sanskrit Texts*, Part IV., p. 29 ff.]

The principal figure, Vishnu (four-handed), is executed with considerable spirit. He stands firmly on the left leg. The right leg is raised, and the foot rests on the head of another figure. On the right knee sits a female; Vishnu's left hand grasps the small part of her right leg, and his right hand passes behind her, a little lower than the waist, while he regards her with interesting pig-headed gravity. His two remaining hands hold a conch shell and the chakra.* Below Vishnu's right leg is the upper portion of a figure with the hands raised as in prayer, its lower part being immersed in what may be supposed a representation of the waves of the sea, (the rock being here very rough and unfinished.) Another figure, rising out of this imaginary water, is also in a posture of supplication; and there are other accessories, but they do not appear to explain the story.

From the back wall of this excavated fane is a projection measuring 7 feet 9 inches broad and 3 feet 6 inches deep. It contains an empty niche, in which, however, may be traced the outlines of a deity, which the chisel of the workman has not brought into being. A flight of three small steps leads into the niche, and on either side its entrance, as well as at each end formed by the projection, is a figure in bas-relief, with the name, attributes, or office of which I am unacquainted.

Sculptured on the back wall between this niche and the north-east end of the excavation is a female figure, probably Devi or Pārvatī, the consort of Śiva, bathing. She is attended by her females and two

*The chakra is a circular piece of metal, not unlike our discs or quipit. M.

elephants, one of which is pouring a vessel of water over her, and the other is receiving another vessel from the hands of one of her attendants.*

On a similar space to the south of the niche is another female figure, which I take to be a representation of the same great personage; in this, however, I am not positive.† On each side of the principal figures are two bulky little fellows, and a fourth figure of a more natural size. There are also two heads of animals, one somewhat similar to an antelope's, the other intended perhaps for that of a tiger.

The front of this excavation is supported by two columns and two pilasters of a handsome style of architecture. The ceiling is ornamented with flowery sculpture, but has several cracks in it running lengthways; *i. e.* in a north-east and south-westerly direction.

About eighty yards west of this place, on the top of the hill, may be found, after a little research, the stone bed, with a lion for its pillow, which, in the account published in the Asiatic Researches already alluded to, is called the Dharmarāja's lion-throne, (No. 10); and at a trifling distance S. W. of this, is the bath of Draupadi. The lion and bed measure in length 9 feet 6 inches, and in breadth 3 feet 6 inches; the lion is 18 inches high, and stretching across the south end appears as if intended for a seat or pillow. The bed lies due north and south, and is hewn out and fashioned on the surface of the solid rock. There is not the least appearance of the place having once been an apartment of a palace, as intimated in that account: the top of the hill here-

[* See note § p. 50, *supra*.]

[† See note ‡ p. 50, *supra*.]

about is indeed quite uneven and irregular, and abounds with immense blocks and masses of granite.

There is nothing more which merits notice on the surface of the hill, if we except numerous mortice holes, which may be seen running parallel to its western edge, and many small flights of steps cut in several parts of the rocks.

Leaving the top of the hill, and descending by the path in front of the temple last mentioned, at a few feet south-east of the pagoda which contains the image of Ganesa, will be found sculptured in bas-relief, on the eastern faces of two large rocks, the *story of the Tapas* (No. 11) or intense penance of Arjuna. These two rocks adjoin each other, being divided only by a fissure. They measure 84 feet in length, and about 30 feet in height.

In this group of sculptures, the principal figure, that of Arjuna, is not the largest. He is seen on the left of the fissure in the posture of penance; his arms are raised above his head, his right leg is lifted up. He is supposed to stand on the great toe of his left foot. His arms and right leg appear withered, but his left leg is of the natural size. His chest and ribs are prominent, but the stomach and abdomen sunken; the whole figure representing emaciation from long fasting. Besides this figure there is a multitude of others both of men and animals; and among the latter two well-proportioned elephants as large as life. The largest of them measures 17 feet from the proboscis to the tail, and 14 feet in height. The smaller is in height 10 feet, and in length 11. Under the belly of the larger elephant there is a small one, with the heads and trunks of two others, while the head of a fourth is seen between his proboscis and

fore feet. These figures of elephants are cut on the right hand rock on a level with the ground. On the rock to the left, near the fissure, and below the figure of Arjuna, is a neat little temple,* with a niche and a figure† in it. Just within the fissure itself is a figure like that of the Mermaid, but in the native languages it has a name purporting half-woman and half-snake.‡ Scattered over the face of both rocks there are many representations of men, ascetics, monkeys, lions (or what are meant for lions), tigers, antelopes, birds, satyrs and monstrous animals which it would puzzle a naturalist of the present age to nomenclate.§ The whole are executed with considerable spirit, and occupy a space of about 2,400 square feet. A plate giving a representation of these sculptures is published in the 2nd Vol. of the Transactions of the Royal Asiatic Society of Great Britain and Ireland.¶

* At the south-east corner of this little fane, in a sitting and stooping posture, and entirely detached from the rock, is an admirable figure of an ascetic, miserably emaciated, which, though somewhat worn by exposure to the weather, bears evidence to the talent, skill, and anatomical knowledge of the artist.]

[† Said to be Krishna.]

[‡ Nāga, the name of demi-gods inhabiting the lower regions, the upper part of whose bodies is human, and the lower part that of a serpent. There is the figure of a male Nāga as well as that of a female, but the upper part of the body has fallen off and is lying in front of the rock.]

[§ On the north side of the crevice, at the foot of the rock, is the figure of a cat standing on its hind legs, with its fore-paws raised above its head in seeming imitation of Arjuna, performing penance—after eating part of Krishna's butter-ball—in order that the sea may dry up and she be thus able to devour all the fish! Near the cat are rats, enjoying apparently their temporary immunity from persecution.]

[¶ See plate I. and plate II., No. 1, *supra*.]

[|| Said to be Drona, (see note * p. 31, *supra*,) the figures, now headless, of whose pupils are in front, and somewhat below that of their preceptor.]

The story of the penance of Arjuna may be told as follows :—

The five sons of Pāndurāja lost their dominions in play with their cousin Duryodhana; who, however, played unfairly and won through "guile and wicked stratagem."* The consequence was that they and their followers were banished for twelve years and upwards, and were doomed to wander in jungles, wilds, and solitudes. During this period the elder brother took counsel with the others, how they might repossess themselves of their patrimony after the term of banishment had expired: and in order to attain this it appeared desirable to gain the mantra Pāsupatāstra.† This mantra, or incantation, was of such wonderful efficacy, that if it was uttered while in the act of shooting an arrow, the arrow became inevitably destructive, and moreover possessed of the power of producing or generating other weapons, which not only scattered death on all sides, but were able to cause the destruction of the whole world.‡ This mantra could be obtained only from the god Īsvara, (a name of Śiva); and Arjuna, as he was distinguished among his brethren for his prudence, fortitude, and valour, was employed to procure it.§

The hero of this story had to travel far to the north of the Himālaya mountains, there to perform austere and rigid penance in order to propitiate the

[* See Wheeler's Hist. of India, Vol. I., chap. 7.]

[† The Pāsupata weapon, not mantra.]

[‡ Cp. Muir's Sanscrit Texts, Part IV., p. 196.]

[§ He went first to Indra by the advice of his grandfather Vyāsa, and afterwards, at the suggestion of Indra, to the Himālaya, to obtain a sight of Mahādeva.—Cp. Monier Williams' Indian Epic Poetry, pp. 103—104, and Muir's Sanscrit Texts, Part IV., p. 194 E.]

god and obtain his favor : and as a preparatory measure he was instructed in all requisite mantras and mystic ceremonies. On reaching the appointed place he found a delightful retreat ; a grove or forest abounding with streams and fruits and flowers, with whatever could regale the senses or charm the eye. Not only was the earth most bountiful, but the air was filled with the strains of celestial melody. In this place Arjuna commenced and carried on his austerities by meditation, by prayer, and by ceremonial purification.

During the first month he ate but once in four days : during the second month, but once in seven days : during the third month, only once in fourteen days : and during the fourth month he did not eat at all, but completed his penance by standing on the tip of his great toe, the other leg being lifted from the ground, and his hands raised above his head.* This is the period of the penance which the sculptor has selected for illustration, in the curious work now under notice. The figure of Arjuna is exhibited in a posture agreeing exactly with the story, the relation of which, however, it seems necessary to continue a little further, in order to explain the accessories, the figures of men and animals, with which the whole face of the rock is covered.

The nearest *Rishis*, (hermits or ascetics, who by austerities and meditation may attain, as their object is, riches, power, supernatural arms, or beatitude), seeing the intense devotion of Arjuna, went and reported it to the god *Īsvara*, who was highly gratified : but in order to try the constancy and courage

[* See the passage from the *Mahābhārata* given in the Appendix.]

of the hero, the deity assumed the form of a wild hunter.* One of his accompanying attendants was transformed into a wild boar,† and Arjuna preparing to shoot it was interrupted by the unknown deity, who forbade him to strike his game. Arjuna notwithstanding let fly a shaft, and so did the disguised hunter, and the boar fell lifeless. This occasioned an altercation, which brought on a personal combat; and when Arjuna had expended all his arrows on his antagonist without effect, he tore up rocks and mountains to hurl at him, but they too fell harmless at his feet. This so enraged our hero, that he attacked his foe hand to hand. Such was the daring audacity of this act, and the bold and determined courage of Arjuna, that all heaven was filled with surprise, and the beasts of the forest, and the inhabitants of the ethereal regions, alike flocked to witness the contest, which was terminated by the god's revealing himself, and bestowing on his votary the boon he wished for, viz., the Pāsupatāstra.‡

This congregating of the inhabitants of the skies and of the forest, this mixture of men and brutes, makes probable the supposition that it is the second point or period of the story that has been selected by the artist for exemplification, as instanced by the particular postures and variety of the figures seen in this curious carving.

[* Kirāta.]

[† A Dānava (demon) in the form of a boar was about to attack Arjuna.]

[‡ The story is related in the Vanaparva of the Mahābhārata.—Cp. Mair's Sanscrit Texts, Part IV., pp. 194—196. The combat between Arjuna and Śiva, disguised as a Kirāta, is the subject of the poem Kirātārjunīya, by Bhāravi.]

Adjoining the sculptured imagery of Arjuna, to the south, are the wide beginnings of an excavation (No. 12) having a front of 50 feet, and a depth at the north end of 40 feet, and at the south end of 35 feet. A large portion of the solid rock projects from the back of the excavation 25 feet, with a frontage of 23 feet, leaving deep recesses on either side, in which stone has been left rough cut for three pillars. The front of this excavation is supported by five octagonal columns,* whose bases are formed of figures of a grotesque horned animal: a sixth column originally existed, its base and capital still remain, but its shaft is removed. At a few feet within is a second row of six columns corresponding with those in front. The ground at the entrance is partly overgrown with bushes, and the cave now affords shelter to the village cattle.

A few yards south of this excavation, opposite to a street of the village is an open building, which from the sculptures it contains may very properly be denominated Krishna's Choultry (No. 13). These sculptures are executed on the back wall of the building, or rather that part of the solid hill which forms the back wall. They represent the exploit of Krishna supporting the mountain Govarddhana in order to shelter his followers from the wrath of Indra,†—the god that darts the "swift blue bolt," the

*The capitals of these columns are not unlike those of some of the pillars of the Indra Sabhā at Ellora, and of the cave temples of Elephanta. M.

† See the Vishnupurāṇa, Book V., chap. 11.—"It seems not unlikely that this legend has some reference to the caves or cavern temples in various parts of India. A remarkable representation of it occurs upon the sculptured rocks of Mahābalipūṇ." Wilson's note.—

"Sprinkler of genial dews, and fruitful rains
Over hills and thirsty plains."^{*}

This action is fabled to have been performed by Krishna with one of his little fingers at the age of seven.

"With one finger raised the vast Goverdhen;
Beneath whose rocky burden,
On pastures dry, the maids and herdmen trod:
The Lord of thunder felt a mightier God."

Sir W. JONES.

In the present sculpture, the attitude of the God corresponds sufficiently with the story. He appears, however, to sustain the mountain with the palm of his left hand, instead of the little finger as in the poetical version.[†] The only representation of the supported mountain consists of a rough line running above the whole of the figures. This line has been formed by cutting away as much of the rock as would answer the purpose of giving the requisite degree of relief for typifying, in the above manner, the rugged bottom of the mountain, torn up from its foundations, and sustained aloft in the air. The whole group looks clumsy; the proportions are bad; the countenances are destitute of expression; and little praise is due to it either as a work of art or imagination. So singular a deliverance from sudden destruction ought to have supplied the artist with a subject capable of being embodied with great spirit: but here, instead, is an inanimate, meaningless group, which, but for the principal figure, would not at all

The story is also given in the Bhāgavatapurāna.—See Eastwick's translation of the Prem Sāgar, chap. XXVI.]

[* Sir William Jones,—Hymn to Indra.]

[† "With one hand," according to the Vishnupurāna; "on the little finger of his left hand," according to the Prem Sāgar.—See plate 61 in Moor's Hindu Pantheon.]

have interpreted the story. There are about twenty figures of men, women, and children, and as many heads of cows or bullocks. There is one tolerable figure of a brahmany bull, and another of a cow licking its calf while in the act of being milked. It may be that the general quietude and repose of the figures are intended to imply their security from the terrible danger so recently, and still but for the god's interposition, impending over them. In another part of the sculpture is a figure playing on a flute or pipe; this may also represent Krishna, in his character of Muralidhara, *the tuneful*.* In this form he is called Bálakrishna, and is said to have amused himself by piping to the swains and damsels of Govardddhana.† This figure of Krishna is small, and might be overlooked; it is situated over the hinder part of the cow and calf just mentioned. At the north end of this sculpture, raised 5 or 6 feet from the floor, is a well executed figure of a brahmany bull in full relief; and at the south end are several figures of beasts apparently intended for lions: one of them, however, resembles the Sphynx,‡ having a human face with a body of a quadruped.

Krishna's Choultry extends in front 47 feet; is 26 feet deep and 12 feet high. The roof is made of hewn stone, which is partially covered with earth; and is supported by three rows of columns, 4 in each. The bases of those in the front row consist of grotesque figures of a nondescript animal, sitting on its

[* *Lit.* "the flute-holder."—Cp. plate 60, fig. 8, in Moor's *Hindu Pantheon*.]

[† See Eastwick's *Prem Sagar*, chap. XXII.]

‡ A similar figure is met with at Ellora. M.

haunches, having curved horns, and a long tail which is curled upon its back like the figure 8.

On the hill above this choultry is the *foundation of a rectangular building* (No. 14)* measuring 66 feet in length, and 42 in breadth. In the middle of this is a gateway 12 feet wide, running east and west; and in the gateway are two recesses, each 12 feet square, one on each side. Near the corners of these recesses in the gateway there are four large square stone pillars, 16 feet high, 3 broad and 2 thick, with flowery ornaments. This foundation corresponds with *a similar one* (No. 15) about a hundred yards† distant towards the east, in the plain below; and the two form nearly a straight line with a very ancient temple situated on the sea shore.

From the front of Krishna's Choultry, on looking towards the south-west, may be seen on the top of the hill, a small *dilapidated building* (No. 16) quite in ruins.

Beneath this is an *excavation*‡ in the side of the hill (No. 17) of a rectangular shape, measuring 25 feet long, 18 feet deep, and 10 feet 6 inches high. The front is adorned by two neatly finished pillars and two pilasters. At each end are imperfect traces and outlines of a group of figures; and on each side of the excavation in front is a neatly finished niche, 3 feet high, 3 feet deep, and 2 feet 6 inches wide. In front of the whole is the skeleton of a verandah 48 feet long, 12 feet high, and 12 feet wide. Steps are cut in the side of the hill, at one end of the

[* It is said to be the commencement of a Gopuram.]

[† The distance is more nearly 300 yards.]

[‡ Called Rāmānujajīyyar Mandapam. There is a short inscription on the floor.]

verandah, by which there is an easy ascent to the top of it.

At a few yards distance to the eastward, is a stone bed, with an elevation at the north end of it for a seat or pillow. The bed is 7 feet 3 inches long, and 3 feet 9 inches broad, and the pillow is 10 inches high.

On the eastern face of the easternmost of the detached rocks near this place, may be seen another group of sculptures, representing the same story of Arjuna ; but the figures are not so distinct as the former, nor equally numerous, and they appear to have suffered much more from the weather.

On the summit of the most southern eminence of the mountain is a *small ruined temple* of sculptured stone (No. 18) 22 feet in length, 16 feet in breadth, and 16 in height.* Its foundation, which is of brick, measures 30 feet by 26. There is no regular access to it: the roof has fallen in, and the temple is partially covered by an old banyan tree. There is a fine open view of the surrounding country from the top of its walls.

Directly beneath, and cut into the same rock on which this little fane is built, is an excavated temple (No. 19) 33 feet long, 13 feet high, and 17 feet deep. In front are four columns, (one of which is broken), and pilasters at each end. The excavation contains three niches, of which the centre one is the principal ; it has a sort of portal before it, and contains a group of figures representing Mahâdeva, Pârvatî,

[* Called by the Brahmans Arâkkannei (அரக்கண்ணை) temple, as one o'clock (about 1½ gill) of oil used formerly to be expended daily for lighting it. This temple once, it is said, contained a lingam.]

their infant son Subrahmanya, five other figures and a bull, (Nandi).^{*} The bull is in front of the principal figures, and on its back rests one of the feet of Mahâdeva, and one of those of Pârvatî. In the floor of this principal niche is a circular trench, 4 feet 6 inches in diameter, and about 3 inches deep, in the centre of which is a circular hole 16 inches in diameter, intended probably for the reception of a lingam. The other niches contain no sculptures. The portal before the centre niche projects from the back wall 8 feet 6 inches, and has a frontage of 11 feet. The front of this is sustained by two sculptured columns, and it has pilasters where it joins the wall.

This excavation, however, is chiefly remarkable for the sculptures executed on its side walls. These represent, the one, one of Vishnu's states of existence, and the other a celebrated conflict between Durgâ and Mahishâsura.

I shall first speak of that on the south-western side representing Vishnu. Previously, however, it will be necessary to observe that considerable uncertainty attaches to Nârâyana,[†] or the state or mode of being in which Vishnu here appears. Hindu Mythology sometimes speaks of it as a mode of existence of Brahmâ, sometimes of Siva, and sometimes

[* On Mount Kailâsa, the "residence of Kavera, and favorite haunt of Siva."—Wilson.]

[† A name of Vishnu, but especially considered as the deity who was before all worlds. The word has several etymologies. That given by Maau is "he whose resting-place (ayana) was on the primordial waters (nâra)," so called because they are the offspring of Nara, the embodied deity. See Wilson's Sans. Dict. under Nârâyana, Goldstücker's Dict. under *ayana*, Muir's Sanscrit Texts Part IV., p. 26 ff., and Wilson's Vishnupurâna, 8vo. edn. by Hall, Vol. I. pp. 55—59.]

of Vishnu in the act of willing the creation.* Under this character Vishnu is represented lying on the lotus, as well as on the thousand-headed serpent Sesha.

The sculpture now spoken of is in bas-relief, and measures 13 feet in length and 8 in height. The figure of Vishnu is 9 feet 6 inches long, recumbent on the snake Sesha, which is ingeniously coiled for his support in several convolutions, forming together a couch 3 feet high from the base; while five of its heads, (as many as could well be introduced,) form a kind of canopy over the head of the supposed deity.† Above the god are two small figures, male and female; below him in front in a kneeling posture, three; and at his feet erect, two. All these but the last are diminutive; but the two at his feet are seven feet high, and one of them grasps a club. The village brahmans say that two of the figures in front repre-

[* See passage from the *Nāradyapurāṇa*, translated by Vans Kennedy,—*Researches*, p. 209.]

† This representation of Vishnu must be very similar to the following. "Hari is one of the titles of Vishnu, the deity in his preserving quality. Nearly opposite Sultan Ganj, a considerable town in the province of Bahar, there stands a rock of granite, forming a small island in the Ganges, known to Europeans by the name of the Rock Jehangiri, which is highly worthy of the traveller's notice for a vast number of images, carved in relief upon every part of its surface. Among the rest there is Hari, of a gigantic size, recumbent on a coiled serpent, whose heads, which are numerous, the artist has contrived to spread into a canopy over the sleeping god; and from each of its mouths issues a forked tongue, seeming to threaten instant death to any whom rashness might prompt to disturb him. The whole lies almost clear of the block on which it is hewn. It is finely imagined and executed with great skill. The Hindoos are taught to believe, that at the end of every *Calpa* (creation), all things are absorbed into the deity, and that in the interval of another creation, he reposeth himself upon the serpent Sesha (duration)."—*Wilkins' Hitopadesa*. B.

gent cow-keepers, who had been ill-used by Mahishāsura. These cow-keepers (husband and wife) had come to complain to Vishnu. Before they did so, however, they had inquired of the third figure, said to be a "Sāstrakāran," or sorcerer, as to the precise time when they might have a propitious opportunity. That while they were making the inquiry, one of the attendants of Mahishāsura, the figure bearing the club, came to carry them to his master, to punish them for daring to appeal to Vishnu. The other figure at the feet of Vishnu hereupon interposed, and being one of Vishnu's attendants, drove from his master's presence the presumptuous servant of the wicked Mahishāsura. The expression and postures of the figures do certainly seem to correspond with the story; but the tale itself suits ill the position and circumstances of Vishnu Nārāyana, which no doubt is represented in this sculpture.

The sculptures on the opposite or north-eastern end of the temple represent the conflict between Durgā, (a personification* of active, not passive, virtue), and Mahishāsura, (a personification of wickedness.) These figures merit particular description.

The recess in which they are sculptured is 12 feet

* The *Devatās* are represented as good beings, the *Asuras* as evil ones, in so far only as there is any countenance to the fiction of personified virtue and vice. That fiction is European. All that I have ever read makes the *Asuras* blamable because of acquired power; and power is subdued by superior skill or force. In some instances the *Asuras* are described as cheated, injured, oppressed, rebelling in consequence, and then subdued and destroyed. The story of Durgā and Mahishāsura is the subject of the *Chandipāṭha* of the *Skāndapurāṇa*; and is the great occasion of celebration at Calcutta in the Durgāpūjā feast, which is anything but virtuous. W. T.

[† The *Chandipāṭha* is a portion of the *Mārkaṇḍeyapurāṇa*. See note * p. 101, *infra*. Also Appendix.]

9 inches long and 8 feet high. To the left is seen Durgâ, mounted on what is intended for a fierce lion. To the right is Mahishâsura grasping a short thick club. The figure of Durgâ is 5 feet high and eight-handed: two of her arms have greater relief than the others, a circumstance which imparts to the figure a much greater appearance of truth and nature than would otherwise be the case. The left principal arm is stretched at full length, and the hand grasps a bow: the right arm is drawn back, as if in the act of discharging an arrow: but we see neither the arrow nor the string of the bow. Her six remaining hands hold respectively, on the left, a bell, a sankha, and something not easily distinguishable; and on the right, the fatal cord (pâsa,) a chakra (discus), and a sword. Mahishâsura is represented with a buffalo's head and horns and a human body. He stands in a retiring attitude, resting on his left foot, the right being advanced. His figure measures 7 feet 9 inches, not perpendicularly, but according to the posture in which he stands. Above, below, and behind Durgâ, may be seen her attendant warriors, armed with swords and bucklers: and also two domestics, one with a switch of hair* such as horsekeepers use, the other with a kittisal (or umbrella). Mahishâsura has a similar attendant also. Durgâ's attendants are all dwarfish, corpulent figures; those of Mahishâsura seem of more natural proportions. Durgâ appears the assailant, Mahishâsura on the defensive. Of three figures between the two principal personages, two are in active conflict,

[* Châmara (chauri), the tail of the Yak (*Bos grunniens* or *Pœphagus*), used to whisk off flies, also as an emblem or insignia of princely rank.—Wilson.]

and the third is falling headlong. One between the legs of Mahishâsura seems to have fallen; and another of the same party supports himself on his left hand, two fingers of the right being held up to indicate discomfiture and alarm. The whole group is executed with much skill and ability, and evinces the talent of the artist. The figure of Durgâ in particular is represented with much spirit, and is graceful and easy. The following from a paper by Mr. Wilkins in the 1st Vol. of the Asiatic Researches, serves to illustrate the story. "The evil spirit Mahishâsura, in the disguise of a *buffalo* as the name imports, had fought with Indra and his celestial bands for a hundred years, defeated him and usurped his throne: the story is to be found at length in a little book called *Chandi*.* The vanquished spirits being banished the heavens, and doomed to wander the earth, after a while assembled, and resolve to lay their grievances before Vishnu and Śiva. Conducted by Brahmâ they repaired into the presence of those deities, who heard their complaint with compassion, and their anger was so violent against Mahishâsura, that a kind of flame issued from their mouths, and from the mouths of the rest of the principal gods, of which was formed a goddess of inexpressible beauty with ten arms, and each hand holding a different weapon. This was a transfiguration of Bhavânî,

[*The *Chandipâtha*, or *Devīmāhātmya*, of the *Mārkaṇḍeyapurāna*, "in which the victories of the goddess [*Chandi*, *Devī*, *Kālī* or *Durgā*] over different evil beings or *Asuras* are detailed with considerable power and spirit. It is daily read in the temple of Durgâ, and furnishes the pomp and circumstance of the great festival of Bengal, the *Durgâpūjā*."—Wilson, Preface to the *Vishnupurāna*. See also Muir's *Sanskrit Texts*, Part IV., p. 370 ff.]

"the consort of Siva, under which she is generally called Durgâ." She is sent against the usurper. She mounts her Lion, the gift of the mountain Himālayat (snowy), and attacks the monster, who shifts his form repeatedly : till at length the goddess planteth her foot upon his head, and cuts it off with a single stroke of her sword. Immediately the upper part of a human body issues through the neck of the headless buffalo, and aims a stroke, which being warded off by the Lion with his right paw, Durgâ puts an end to the combat, by piercing him through the heart with a spear." The reader will observe that the latter part of this story does not correspond entirely with the sculpture just described, but this must not surprise us, for the Hindu Poets, Sculptors, and Painters, seem to claim the license of representing the same action in a thousand different ways, and under a thousand different versions.†

I am tempted here to transcribe the following lines, written by Sir William Jones, in reference to this subject :—

" § O Durgâ, thou hast deign'd to shield
Man's feeble virtue with celestial might,

[* Bhavānī, wife of Bhava (Siva) is the name given to Pârvatī in her pacific and amiable form, she being called Durgâ in her terrific form.—Wilson.]

[† The abode (ālaya) of snow (hima), personified as Himavat the mythical father of Umâ or Durgâ—hence her patronymic Haimavatī, "daughter of Himavat," or Pârvatī, "daughter of the mountain."]

[‡ Cp. plate 33 in Moor's Hindu Pantheon.]

§ It is now almost universally admitted that Sir W. Jones sullied his great talents by writing hymns to Hindu gods. They all borrow scriptural or classical ideas, and paint the personifications of India with colors not their own. The leading idea in these lines is not Hindu, but European. W. T.





RATHAS AT MAMALLAIPUR

FROM THE COLLECTION OF THE ASIATIC SOCIETY OF BOMBAY

Gliding from yon jasper field,
 And, on a lion borne, hast brav'd the fight;
 For, when the demon Vice thy realms defied,
 And arm'd with death each arch'd horn,
 Thy golden lance, O goddess mountain-born,
 Touch but the pest—He roar'd and died."

Marks of the workman's chisel may be seen on a large block of granite, opposite the front of this excavation; and also at a few yards to the north-east of it, on a rough hewn stone, intended for a bed, with an elevation at one end for a pillow. The bed measures 10 feet 6 inches by 4 feet 9 inches: the pillow is 2 feet broad and 12 inches high. There are two small steps at the foot of the bed.

On some of the rocks between this place and Krishna's Choultry may be seen the rude commencement of several designs, which have been abandoned. Amongst them, however, is a finished excavation 21 feet long, 17 deep, and 9 high. The roof is sustained by four strong pillars. There are three niches in this excavation, with the outlines of a figure on each side of the centre niche. There is also a long inscription on the south-west end, now almost illegible.

About a mile to the south of the village in a small palmyra tope is a cluster of monolithic temples. It consists of five,* each differing from the rest in shape and dimensions, and each fashioned out of a detached solid mass of rock.

The first I shall notice stands a little to the west of the others, (No. 20), and is in shape similar to a horse-shoe.† It is a neat piece of sculpture 18 feet

* At a second visit to the place I understood that the sculptor's idea was the construction of five dwellings for the five Pândavas. W. T.

[† Called by the Brahmans the Ratha of Nakula and Sahadeva, the youngest two of the five Pândavas.]

in length, 11 feet in width, and about 16 feet in height. At the south end, that which is right-angled, is a roughly hewn niche, and a portal with two pillars.

The four other temples lie nearly in a straight line; but before describing them I would notice an image of a lion* and another of an elephant, both as large as life, which stand between this small temple and the other four. That of the lion is cracked. It measures in length 7 feet, and round the neck 8 feet: it is sunk in the earth about knee deep; nevertheless it has a noble appearance and its body is well proportioned. The elephant measures 14 feet in length and 12 feet in height. Its circumference in the largest part of its body is about 20 feet: round its head and throat, 14 feet; and round the largest part of the proboscis, 7 feet. It appears somewhat unfinished, and is sunk a little in the earth.

On the eastern side of the temples, near the most northern one, is a colossal Brahmany Bull, (Nandi, the vehicle of Siva.) Its head and neck only appear above ground: the length of the former being 4 feet, and the distance between the roots of the horns 3 feet 3 inches.

Of the temples, the most northern (No. 21)+ is a neat little structure about 16 or 18 feet high and 11 feet square. The top diminishes on all sides by a parabolic curve, till it ends in a ridge 3 or 4 feet long. It has a niche on the western side, in which is a group of figures said to represent Draupadi, the wife of Dharmarāja.‡ My own idea is that it represents one

* Lion, the symbol of kingly power: elephant—that of great prosperity; and in particular the vehicle of Indra, [called Airāvata.] W. T.

[† Called Draupadi's Ratha.]

[‡ And of his four brothers.]

of the consorts of Vishnu or Siva. A female figure is also sculptured on each side of the entrance to the niche.

The temple next to this (No. 22)* towards the south is of a pyramidal shape, and covered with ornamental sculpture. It is about 11 feet in front, 16 in depth, and 20 in height. It is much cracked, has a niche on the same face as the last, but there are no figures within.

The largest temple in the group (No. 23)† stands next in order;‡ it was abandoned before the design was completed and remains in an unfinished state. Across the middle there is a large rent, in some parts 3 or 4 inches wide; this has divided the body of the temple, and caused the separation of a large piece of the solid stone on the western side about the centre of the verandah. Another large piece has fallen from the south-western corner. Unfinished excavated verandahs exist round the lower part: and above them, on the outside, the body of the temple diminishes in width and length, so as to leave sufficient space to walk round it. The verandah on the south-eastern or sea-face of the temple is almost choked up with sand; but that on the opposite face retains its original height, and in it a large block of the solid stone projects from the back wall. The roof or top

[* The Brahmans have named this Arjuna's Ratha.]

[† Called Bhima's Ratha.]

‡ Mr. Braddock has by an oversight omitted to give the measurements of this temple, I therefore supply them from Mr. Goldingham's account; although I must here observe that in other measurements as given by them respectively I find some trifling discrepancy. Mr. Goldingham's says that the temple measures 42 feet by 25 feet, and 35 feet in height. M.

of this temple is elliptical, and the general design is beautiful and elegant.

The last and most southern temple of the group (No. 24)^a is of a pyramidal shape : its base measures 28 feet by 27, and it is 34 feet in height. It is neatly finished and much ornamented. In the two upper stories on the north-western face are niches ; and on the ground story of the same face is a portal with four pillars, projecting from the body of the temple 4 feet. Besides the ornaments which it possesses in common with the rest, this temple has a profusion of figures of various sizes, representing Vishnu and Siva, in some of the many different characters which they sustain in the mythology of the natives. These figures are carved in recesses corresponding with their size ; and over the majority of them are inscriptions, of which and of the figures, lithographed sketches may be seen in the transactions of the Royal Asiatic Society before alluded to.

About 3 miles to the north of the village, on the sea shore, are several granite rocks, one of which inclining to the eastward projects about 40 feet above the surface like a huge pillar. On another are sculptured various figures representing heads of fierce horned animals, of the precise appearance of which it would be difficult to give a written description. Returning towards the village, about half a mile north of the village choultry, we meet with a small temple built of hewn stone, and resembling in its ornaments those already described.[†] The entrance is nearly filled with sand, and the walls are much

[^a This is called Dharmarāja's Ratha.]

[[†] Said to be a Jain temple, and called Mukundanāyār Kōvil.]

dilapidated by trees which grow out of them. There is nothing, I believe, inside.

The last of these ancient remains to be described, are two temples (No. 26) built eastward from the village close to the sea shore. They are indeed so near the sea that the surf dashes against the foundations of them. They occupy a space of about 1,600 square feet and are becoming ruinous. They adjoin each other, being in some sense but one piece of building; but the existence of their two spires impresses one with an idea of their being two separate temples.* The more lofty structure I imagine to be about 60 feet high. This is the most eastern of the two, and has, overlooking the sea, a doorway 7 feet 6 inches high and 6 feet wide. Within this temple will be found a large broken black granite Lingam,† and a group of sculptures representing Mahâdeva, Pârvatî, and their son Kâr-tikêya or Subrahmanya.‡ The smaller temple contains a similar group of figures. The body of the large temple is inclosed with a massive stone wall, which as well as the temple itself bears the appearance of having been decorated with much ornamented sculpture. Small pieces of chunam still adhering to the ornaments give rise to the conjecture that the temples were either originally coated with it, or have been so covered in subsequent repairs. There can,

[* Cp. Gubbins, *infra*.]

[† It is sixteen-sided, with a perimeter of 6 feet 9 inches.]

[‡ The latter name is that generally used in South India. The son of Siva is called Kâr-tikêya because he was nursed by the Krittikâs, the personified Pleiades, and Subrahmanya because he is the special guardian of the Brahmanical order. For the origin of another of his names, Skanda, see Muir's *Sanskrit Texts*, Part IV., p. 296.]

I think, be no doubt that they were once elegant specimens of architecture ; though they are now too much decayed to retain many traces of their original beauty.* The mineralogist might possibly form some idea of their age from an inspection of the several species of granite of which the walls are composed. Some kinds of this rock, it is known, are much more liable to decomposition than others, (gneiss especially); and the fact is here evident; some of the stones are very much decayed, while others appear as sound as on the day they were hewn. In a kind of passage of the larger temple is a large mutilated statue of Vishnu, now lying supine.†

These temples were formerly surrounded by an outer stone wall, part of which only is now standing. Two pillars also remain shewing the position of the western gateway.

Huge heaps of granite stones, on several of which are sculptured figures, lie in front and on each side of the eastern temple, and have tended greatly to protect it from the hostility of the sea, which has evidently encroached considerably. Many of these stones are of large dimensions, measuring from 6 to 10 feet long, 3 feet wide, and 1 foot thick ; and on some of them are appearances of sculptured architectural ornaments, though the injuries of the weather, the action of the water, and the lapse of time have combined to deface them. About 65 feet in front of the eastern temple, and now standing in the sea, is a

[* "Mr. Fergusson, in his 'Ancient Architecture of Hindostan' declares it [the larger temple] to be with the single exception of the Pagoda at Tanjûr, the finest and most important Vîmāna in the south of India."—Murray's Hand-Book of India, Part I, p. 31.]

[† See p. 34, *supra*.]

square stone pillar, (a common appendage, I believe, to all the country pagodas), which measures 11 feet in height and is 22 inches square.*

At a few yards north of the temples, on a detached rock (No. 27) close by the sea, may be observed a gigantic figure of Mahishāsura represented with the head of a buffalo. On a similar detached rock to the south are figures of a horse and an elephant's head (No. 28). These sculptures are considerably worn by the continual washing and action of the surf.†

There is no doubt in my mind that the sea has made considerable encroachments since the erection of these temples. I cannot conceive, were it not so, why they should have been built on the shore, so close to the sea that the surf in the calmest weather dashes against the doorway; while some of the well known appendages of such pagodas are actually at some distance in the waters. The large quantities of stones lying about the temple, and others which partially appear buried in the sea, seem even to indicate that other buildings also have existed to the eastward of these, which are now destroyed and overwhelmed by the ocean.

I have now given an account of all the curious sculptures and buildings which came under my observation at three several visits to the Seven Pagodas, and I believe I have omitted nothing which merits notice. I am fully aware that the account is imperfect: indeed, I hold it impossible to convey a correct idea of the remains of former ages by a written description, even if the account be per-

[* See note † p. 11, and note ‡ p. 51, *supra*. Also Gubbins, *infra*.]

[† There are a number of sculptured bulls (Nandi) lying among the rocks close to the temple on the south side.]

fectly accurate. Who could by such means form a just conception of the actual appearance of the ruins of ancient Persepolis, of Tadmor in the desert, of Pompeii, of the various temples in Italy, and the remains of classic elegance in Greece and the Isles of the *Ægean* Sea? We may indeed read of pillars, colonades, porticoes, rooms, baths, apartments, and a long list of architectural definitions; but after all, the mind possesses but an imperfect image of the originals. Pictures and drawings help the description, but personal inspection is best of all. I therefore advise you, "gentle reader," if you have it in your power, to visit these singular vestiges of antiquity at Māmallaipur. I can promise you ample recompense for your trouble. If you have antiquarian curiosity, you may here satisfy it. If you have any disposition to moralize,—as a Christian should do,—on the end of human greatness, you will see that though here it has been attempted to "grave it in the rock for ever," it still passes away; and you will turn your thoughts from these, amongst the most durable perhaps of mortal productions, to that heavenly city which is indeed eternal.

Remarks by the Rev. W. Taylor.

The author of the foregoing paper having done me the honor of transmitting it to me for perusal and remark; and the few cursory observations made having called forth a fuller explanation of his wishes,—although I do not think myself fully able to meet them,—I offer the few following observations on the locality which is the subject of his interesting illustrations.

Key, as exhibited in the rising water.

PLAN OF MAMALLAIPUR

THIS REGION
AND ITS NEIGHBOURHOOD
WAS A PART OF THE
EMPIRE OF THE
MAHARAJAS

Key, as exhibited in the rising water.



March inundated in the rainy season, quite dry at other times



I. THE NAME.* This the people of the neighbourhood colloquially term *Māvalipuram*. It is also known to natives as *Mābalipuram*, whence I presume, it became expanded (by Mr. Goldingham if I remember aright) into *Mahābalipuram*. More recently I observe Dr. Babington has made it *Mahāmalaipār*, "the town of the great" (or as Dr. Babington understands it, sacred) "hill." If the said reading be actually borne out by the old Tamil inscription near one of the caves, I must submit; but without copy, or fac-simile, the accuracy of the reading may be open to doubt. There is considerable reason^a to believe that the true reading is *Māmallapuram*; and the true reading is of consequence.

Malla is a northern patronymic, or rather titular name of a race, like Cæsar, or the Medieis, or the Bourbons. In local papers of the Mackenzie collections, obscure but numerous indications are given of a race of chieftains bearing that surname; of whom Deva-malla-rāya is most frequently mentioned. This chieftain was a (Peninsular) highlander in origin; not, properly speaking, Hindu, but of an aboriginal race. Now Deva-malla-rāya indicates dignity and lineage: of which title Mā-malla-rāja, would be almost an equivalent; indicating indeed a lower rank, but quite suited as a distinctive epithet of a minor offset from the parent stem. Again in the Mackenzie

[* See Appendix.]

^a According to legendary tradition, one named Mallāsuda ruled in early times. He seems not to have been a Hindu, as he mocked a Brahman, and was metamorphosed into an alligator. An appearance of Vishnu is said to have occurred. Before that appearance the place was called Mallapuri and Mallapuri-kshetram, from the above Mallāsuda. Mackenzie MSS., Book No. 33, C. M. 767, Sect. 9. This paper is in the Telugu language.

local papers, there is abundant evidence of a gradual progress of colonization by Telugu people, from proximity to the Godavery southwards, at least as far as Nellore; and various instances^b occur in which those who first cleared forest land and began to build a town, gave their own names to the town so formed. I would not assert it as a fact, but I regard it as a probable inference, that the locality, in immediate question, derived its name from its founder, an offset, or junior branch, of the Malla chieftains in the north. I would not leave the name without noticing that in a modern Tanil poem written in the south, mention is made of the king of *Mūvalivanam*: but whether this place be designated or not, is doubtful; and I do not think such an authority could be trusted.—Quitting the name of the place we may further advert to

II. The antiquity, or probable antiquity, of the sculptures. That the antiquity is not very great may be concluded by inferential deductions; as 1. The mythology of the figures is Hindu; the general story,

^b Subsequent to Sāl. Sak. 424, or A. D. 502, a person named Mahimālu, or Mavālamu, left his native place owing to oppression; emigrated southerly, and built a village of four or five mud huts. It was called after the founder Mavamālār. It increased; and by a separation of brothers at a later date Nandi-varam was founded, ultimately a town of note. Ibid. Book 49, C. M. 739.

This is merely an illustration. From a yet unpublished abstract of another paper, I find that two persons named Malla-rāya and Annama-deva-rāya, emigrated from Vijayanagaram to the district of Arcot, or neighbourhood of Conjeveram, and obtained some immunities from the wife, or queen, of Deva-rāyar. These people were of the tribe of athletes, proceeding from the original stock of mountaineers. I cannot identify these persons with Māmalla-puri. At a period later than Krishna-rāyar, there were four avenues leading from Conjeveram to distinguished towns, one of which was Mahābalipuram, then reputed to be of Vaishnava credence.

part of that contained in the *Mahābhārata*; the language of the inscriptions, at least in some places, Sanscrit: therefore Brahmans were some way concerned. But there is much concurring evidence to show that the first immigration of Brahmans to the Peninsula was not of remote antiquity. Besides which consideration, 2. It is beyond doubt that before the time of Kulōttunga Cholan, and his illegitimate son Adondai, the whole district bounded on the north by the Pennār, on the south by the Pālār, on the east by the sea, and on the west by the ghāts, was dwelt in by half-civilized people termed Kurumbar, who had embraced the Jaina religion, brought to them from the north. Adondai chiefly distinguished Kāñchi-puram (Conjeveram) and Tripati, as his places of residence, or capitals. The era of Adondai is not higher up than the seventh century of our reckoning. He is said to have brought the Brahmans from Srī Sailam in Telingāna, and certainly attracted a large colony of Sudra Vellāras, or agriculturists, from Tuluva or northern Canara. Soon after him the kingdom, which he acquired by the sword, was broken up into petty principalities, and lapsed into a state of partial anarchy. As we can distinctly trace the founding of Vellore to a period later than Adondai, and to colonization led on by a northern chief, so about the same period, I am inclined to think, the neighbourhood of Māvāli-varam was colonized from the north, by one of the Malla family with his clan. Besides, 3. The Inscriptions are in too perfect a state of preservation to be of remote date. As far as my knowledge extends, inscriptions, with a defined year, have not been met with, in a legible state, higher up than the

tenth century. I am aware of one or two *apparent* instances of much higher date, but with the absence of any precise year : hence inconclusive. Fragments of inscriptions in the Pândya kingdom, (the oldest one in the south,) have I believe generally been so worn as to be incapable of connected transcription. But the appearance of the chiselling at Mâvalivaram, (from the distant recollection of about fifteen years), is such that it would tax my credulity greatly to assign them a more distant date than from three to five hundred years.

If then we inquire into

III. The origin, or probable origin, of the place with its sculptures, my own judgment would lead me to fix the possible origin of the settlement at Mâvalivaram to a colonist family of the Malla tribe ; subsequent to the rule of Adondai, and previous to the ascendancy of the Vijayanagaram ascendancy in the present Carnatic ; that is, (loosely stated), between the twelfth and sixteenth centuries of our reckoning. In this opinion I am guided by analogy. The Bhonju family, in that manner, spread itself in a district ; afterwards subject to the Gajapati princes of Orissa. The Malla family, from wild mountaineers, became powerful chieftains in Telingâna. Many families, in that way, made subordinate settlements in different village districts of the same country ; and, about the period above indicated, some heads of families emigrated from the Karnâtakadesa proper, and became local chieftains ; while many others at a later period, and from different causes, followed a like course. But if I am right in this inference by analogy, it does not follow that a settlement, made in a before pastoral, or waste,

country, would at once become a place of power or consequence. The same mode of argument would suggest the need of some centuries, in order to produce such a result; and we know that many mutations occur in such kind of states, when near powerful neighbours. Accordingly though the name of the founder may have continued, yet, the conquest of the South, began by *Krishna-rāya* of *Vijayanagaram*, and completed by *Achyuta-rāya*, probably^c overwhelmed any such principality. Such was the case with the before local powers at *Ginjee*, and at *Tanjore*. In those places military commanders became viceroys, and their descendants, kings. And I think it probable that a chief of this latter origin from *Karnātaka* proper, (borrowing the idea from *Ellora*), had the excavations and sculptures made and the inscriptions recorded; especially those in the *Hala Kannada* character and Sanscrit language:

^c In my abstract of the Tamil manuscript entitled *Karnātaka-rājākāl*, I do not find definite mention of such a supersession: but I think it probable from the general conquest of the neighbourhood; and suppose the district became subject to the local metropolis of *Ginjee*. In the paper referred to (note a) it is stated that *Sinhama-nāyadu* of the *Vellugādivāru* race ruled at *Māvalivaram*, and employed many artificers, who resorted thither in a time of famine, in making excavations and sculptures on the hill. Following out this indication, I observe that *Yachama-nāyadu* and *Sinhama-nāyadu* of that race fought a great battle and gained a victory over opposing chiefs in *Sāḷ. Sak. 1523* (A. D. 1601). By that time the power of the *Vijayanagaram* sovereigns was broken; and it said the *Mahomedans* were concerned in the affair, in connexion with *Ginjee* and *Vellore*. The scene of combat was *Ootramalore*. This period would mark another change of power superseding the supposed, or rather inferred authority of the viceroys from *Vijayanagaram*. And if *Sinhama-nāyadu* subsequently employed stone-cutters in the sculptures, then we have the period fixed to the seventeenth century. It is not however absolutely necessary to suppose that all the works were begun by the same chief, or finished (in so far as finished) by the same hands.

of parts of one^d of which Dr. Babington has given a copy and translation. If this inference approximate to truth, the works alluded to must have been accomplished in the sixteenth or seventeenth century.

These cursory remarks may be concluded with

IV. Miscellaneous observations; chiefly suggested by Dr. Babington's paper in the 2nd volume of Transactions of the Royal Asiatic Society; the latest essay on the subject, of which I have any knowledge. The value of that paper seems principally to be in the plates, from drawings and inscriptions, and especially in the deciphering and translation of the latter. They prove, (as such inscriptions usually prove) very unsatisfying: for this reason perhaps, that the objects in the mind of the recorder, and in that of the archaeologist, are entirely different. Of the six inscriptions at this place, to be found in a volume of the Mackenzie MSS., five are of unimportant donations, (including, if I mistake not, the Tamil one mentioned by Dr. Babington;) and one which is of larger import, has only the name of Deva-rāya^e a clue

^d In that incomplete inscription on the "small monolithic pagoda," neither date nor proper name of the king or chief appears. *Kamavijā* is a mere epithet, and the other name appears to me strange and quite unusual if applied to the ruler. I throw out the conjecture that Jayarāma is a Sanscrit word modified into Tamil. *Stambha* is pure Sanscrit for a post, column, or pillar. *Jaya-stambha* is of frequent usage for a triumphal column, or pillar of victory. I would render Jayarāma Stambha by "the pillar of the victorious one," without however insisting on being right, because the construction is a little forced; and merely add that possibly *Simhama-nāyaka* may have had the pillar and the inscription cut to commemorate the victory at Ootramalloor: still however preferring the opinion before given.

^e Connecting this note with note b, I think the same Deva-rāya may be meant, but am not certain. There was only one (I believe)

to the date. Now this might be Achyuta-deva-rāya, who was very liberal to Conjeveram : or some one later, even a local chieftain ; but not, I conceive, any one of the Vijayanagaram dynasty higher up than Achyuta-rāya.

The paper by Dr. Babington appears to me to contain some minor inaccuracies,^f on which it might be trifling, or invidious, to dwell ; but the supposition that the place was merely an Agrahāra, and that Brahmans procured the sculptures to be made at their own cost,—with the more astounding denial, that the sea has encroached on the Coast of Coromandel, are not of trifling import. As to the first, it contradicts all known experience, in so far only as relates to Brahmans laying out funds at their own entire control, on such sort of works. The second is a point of greater magnitude. I regard the

of the older Vijayanagaram dynasty that bore that name without any prefix. He ruled about 841 Sak. 1334, or A. D. 1412. In these dates I follow one MS. authority, without deciding that it is the best. A list with different dates may be seen in Mr. Campbell's Telugu grammar ; in which also instead of simply Deva-rāya we read Gauda-Deva-rāya. But after Krishna-deva-rāya all of the second dynasty bore it, with a distinctive prefix. Probability inclines to the latter period, between S. S. 1451 and 1508, or A. D. 1529 and 1586. Nevertheless it must not be forgotten that about A. D. 1400 the power of the Rāyas has been traced at Trichinopoly and Madurai, in the person of a general named Companra-ndiyār, who annihilated the remains of the first Mahomedan incursion to the southward. The state of the modern Carnatic was however too unsettled to permit the supposition of the first Deva-rāya making grants or donations within its boundaries.

^f It is not my wish to be very particular : however the statement by Dr. Babington that " the copper and stone inscriptions found..... in many parts of the country, are all in the Sanscrit language," does not agree with the mention made by himself of a Tamil inscription in or near the Varāha-mandapam ; nor with the recent discovery of some, as is stated, Pāli inscriptions in the north. But keeping within

few data on which the denial of any encroachment of the sea is founded, as quite inconclusive; though this does not seem to be the place for their discussion, nor yet for the statement of contrary facts and arguments. It is a point on which I apprehend Dr. Babington to be at issue with truth: but beyond this mere expression of an opinion, it does not seem important further to pursue the subject, in these very cursory annotations.

Having had an opportunity of reading over these remarks after an interval of more than a year and a half, and having seen, in the interim, copies of two inscriptions from the neighbourhood of Māvalivaram, in the Tamil language and old Tamil character, I find that the spelling therein is *Māmallaipār*, with two *l's*. The language is not the pure old Tamil; but the orthography is so generally correct, that the two *l's* cannot be an orthographical error; and if not, then the word does not mean *hill*. The language is comparatively modern Tamil; being much mixed with Sanscrit derivatives, which is not the case with very old Tamil. The name of Deva-rāya appears; and an opinion seems to have been formed

the limits of the peninsula, the interests of truth require me to state with entire respect, while touching on the subject, that the Mackenzie papers contain many hundred copies of inscriptions in Canarese, Telugu, Malayalam, and Tamil; many of which I have examined, and can attest that, though copies, they are not translations. It is not an unfrequent case to find inscriptions with florid Sanscrit *ślokas* at the beginning or end, with the real matter of fact in plainer prose of the vernacular language. The undeciphered part of the inscription given by Dr. Babington requires further attention, for its present obscurity may involve some such humbler termination.*

[* See Appendix.]

that it meant a Chola king. I cannot positively deny such an inference; nor yet another inference that similarity of character in neighbouring inscriptions, must argue identity of origin. The subject is confessedly open to variation of opinion; and inquiry would seem to be requisite before a decision can be positively made.

Supplement by Walter Elliot, Esq.

Besides the objects of interest usually visited at the Seven Pagodas, there is a spot about two miles north of Mahāmallaipūr, the sculptures and inscriptions at which will be found not unworthy of attention. Proceeding along the sea-shore towards Madras, at the distance above mentioned, a quadrangular space inclosed by mounds of considerable extent, No. 31 in the map, called by the fishermen Devanēri, will be observed. From the appearance of these mounds, added to the fact that numerous copper coins, glass-beads, and bits of iron, copper, &c., are picked up after heavy rain or high winds on their surface, it might be supposed that they indicated the site of some ancient edifice or fortification: but an excavation made in 1840, completely through one side, failed to elicit any discovery in support of such an opinion. The section was carried, through pure sand, to a depth of 20 feet, and the only extraneous substances met with were some pieces of charcoal, at different depths.

About quarter of a mile farther, near a collection of fishermen's huts, called Sūluvan-Kuppam, are some remarkable rocks, standing a considerable height above the beach, and known by the name of Idaiyan

Pudal. One of these exhibits a niche or panel, surmounted by an arched border composed of the heads of the Simha, or fabulous lion of Hindu mythology, carved in relief; while another has been rough-hewn into the outline of the same animal. Beyond this is a stone Mandapam, or temple, almost entirely buried in the sand. Within is a Lingam. This is the site of the inscriptions referred to by Dr. Babington, in the 2nd Vol. of the Transactions of the Royal Asiatic Society, as having been sent to him by Colonel De Havilland. Of these Nos. 1 and 2 of plate 15, pronounced by Dr. Babington to be identical, are engraved on the end walls of the Mandapam on either hand of the entrance. On the frieze above the entrance likewise, occurs the word, in each of the two characters deciphered by Dr. Babington,

"ATIRANACHANDAPALLAVA."

At a little distance to the north-west of this temple, on a flat stone, (No. 32 in the map), level with the surface, occurs the following in old Tamil characters:—

ஸஸி ஸ்ரீ இச்சதலதமாளுக்கு மதிதவிட்டாகு மாப்
பட்டியில் திருவமிதிக்கு இருமாலிலும் திருவிளக்குக்கு
சுழஞ்சு பொன்னும் குடுத்தது.

"Salutation! two Mās¹ of land in Māpatti² for a sufficient daily meat offering, and a Karanja³ of gold for maintaining a lamp, are granted to Ijjagatala⁴ Tamiṇār."

About 100 yards north of the Mandapam is a mass of natural rock, (No. 33 in the map), one end of

¹ A Mā is a 20th part, [here of a Vēli] = 66157 acres.]

² Māpatti is probably the name of a field.

³ Karanja, an ancient weight [= about 72 grains.]

⁴ Ijjagatala Tamiṇār "the Lord of this world." Tamiṇār should probably be Tambiṇār; the title refers to Atirnanachandavar.

which is covered with a long inscription in ancient Tamil. The character, as well as that on the flat stone just mentioned, is quite different from those above alluded to; but corresponds with the one first described in Dr. Babington's paper, as "seen on a face of rock by the side of the inner entrance to the Varāhasvāmī pagoda"⁵ on the south side of the hill at Mahāmallaipūr, and of which an alphabet is given in plate 13. The greater portion is buried in the sand; but in 1840 this was cleared away, and a transcript of the whole carefully made, of which the following is a translation. The original in modern characters is given at the end of this article; (marked A.)

"Salutation!

"In the presence of TIRUVĀYKĀVALI."

"In the 37th year (Āṇḍu) of the reign of TRIBHUVANAVIRĀDEVA, "Sovereign of the three worlds," who having taken (or holding) "Madura, Īram (or Ceylon), and Karmūr, and the crowned head of "Pāṇḍiyan, made the Virābhisekam and Vijayābhisekam, (i.e., the "illustrations of heroism and victory;and, by the grace of "ADISANDESVARA, in the temple of SUBRAHMANYA DEVAR, in the De- "vādānam—Brahmadeyam—village" of Tiruvīrchūlūr, in the Āmur "Kōttam of the victorious Chohamaadalam:

"We Āṇḍār Tūlai Nāyakar, the overseer⁷ of (the temple of) ŚAI "MAHESVARA; Chembliya Māvēnda Vēlār, the steward¹⁰ of this tem- "ple; Pan Mahesvara Raṭṭan, otherwise called Āṭkonda Villi Selvap-

⁵ Page 263, [p. 53, *supra*.]

⁶ This is read in two senses. Some explain Tiruvāḍēvali as Sarasvatī, the goddess of learning; while others read the invocation thus, May the Āyamas and Fedar be pre-eminent.

⁷ Tribhuvannachakravartigal, a repetition of the King's titular name.

⁸ Granted for the support of the gods and of Brahmins.

⁹ Kaṇḍāḍi, literally a watchman or superintendent.

¹⁰ Śrīkāryam or chief servant.

"pirān, a Siva Brahman, having proprietary right¹¹ in this temple
 "and officiating in it¹²; Nārpattēnāyira Bāttan, also named Āṇḍaiyān
 "Jhānam Pēṭlān, a Siva Brahman, having proprietary right in this
 "temple and officiating in it; and Tiruvirichiludaiyān, the accountant
 "of this temple; all of us have sold the lands, (herein undermentio-
 "ed), and executed a deed engraved on stone, in favour of Āṇḍār Ka-
 "ruppūrudaiyān Nambī Azputa Kūttar,¹³ performing his adorations
 "in this temple. The lands, which we sold to this person because the
 "revenue¹⁴ in the treasury¹⁵ of the god has proved deficient, on
 "account of the decrease in the collections (or assessment¹⁶) of Tiruvi-
 "richilūr, the property of the sacred name¹⁷ of Pillaiyār, are as
 "follows:

"In Peri yēri Karani,	Kuri
"{ Āḍaikkūḍu Tonkūḍan.....	180
"{ Attipattam.....	250
"In Uṇal ēri Karani,	
"{ Āḍi Mallai Nātan	
"{ Reṭṭai Chekuvu	
"In Tēngam Karavu or Azputa Kūttan,	
"{ Tāḍcheruvu [P]	
"{ Uvākkundil	
"{ Pārasāni	
"{ In Nīrōḍu Karuvai	
"{ Chi*** Karuvai	
"amounting to Kuri.....	2,250

¹¹ Kāni.

¹² Devarkannī-kahētra.

¹³ Kūttan is still a title of the nobler class of Tolavēra on the Neilgherry Hills.

¹⁴ இசை. In the Sadaragarāḍi, the meaning of this word is given as Kudirāram, the ryot's share.

¹⁵ பண்டாரம், a sacred treasury. Hence, in the Travancore state, the terms employed for that Sircar; to intimate that the Government is under the especial protection of the deity.

¹⁶ இசைஇறப்பு.

¹⁷ திருதாமகாணி, a respectful mode of describing the property of the god.

In Talai Sari Pālam,

“ Udaya Nambi

“ Kottamānu

“ Kuditaṅgi

“ Sivadiśa

“ Pattavrittī

“ amounting to Kuris.....1,440

“ Total Kuris...4,150

“ Being Nilams 2, Mā 1½.*

“ This extent 2 Nilams, 1½ Mā, and also the building site and garden containing 400 Kuris situated to the east of Arputa Kūttan and Uvākkunāḍi, we have sold to this person (aforesaid), to be his property, and have received its value, 300 new cash, into the Pillaiyār's treasury, and engraved the deed (of sale) on a stone.

“ Having consented (to his) irrigating these lands either naturally or artificially, and also conveying sufficiency of water to the trees, we engraved this on stone in favor of Karuppārudaiyān Nambi Arputa Kūttar.

“ We, the Proprietors of this Temple, have given.

“ Thus (Signed) Tillai Nāyaka.

“ Thus („) Pan Mahesvara Battan, or Āṅkonda Villi Selvappirān, a Siva Brahman, having hereditary right in this temple and officiating in it.

“ Thus („) Āṇḍāiyān Jñānam Pettān Nārpatteṇḍāyira Battan, a Siva Brahman, having hereditary right in this temple and officiating in it.

“ Thus („) Siva [? Sri] Kāryam Chembiya Māvēnda Vēḷān.

“ Thus („) Tiruvirichiludaiyān, accountant of this temple.

“ I, Nārpatteṇḍāyira Pillai, of Tiruppōriyūr, know this.

“ I, Manichetta Nārāyaṇa Bhattan, of Chindāvēūr, know this.

“ I, Vēḷān, of Chirodāvēūr, Āmūr Nāṭṭu, know this.

“ I, Periaṇḍān, for Muran Kali Neṇi and Nekkumarava, [? Kali Neṇi, Maṇanerī, and Marava] of Māmbākam, know this.

[* 144 sq. ft. = 1 Kurī, 100 Kuris = 1 Mā, 20 Mās = 1 Vēḷi, or Nīḷam.—See note 1, p. 123, *supra*.]

" I, Kurōvi Donaya Battan, of Paiganūr, know this.

" I, Mayindi Kuri [Nārāyaṇa] Battan, [of Paiganūr] know this.

" I, Viṣṇamūr Kiravan, know this.

" I, Āmūr Nāṭṭu Vēḷān, of Māmallaipuram, know this.

" I, Kuvāḷaikkanni Maya Kirāṇ Vichan, [? Māmbākirāṇ Vichāṣiran.]

Warden of the Pīḷāiyār temple, know this.

The inscription appears to be an ancient deed of sale, and its importance in this place depends on the means it affords of obtaining some clue to the date at which it was made, and which Dr. Babington hopes may yet be obtained from the similar Varāhasvāmi Sāsanaṁ. That however given in the commencement is only the āṇḍu, or year of the reign of one of the Chola Princes, the exact chronology of which dynasty is yet to be ascertained. There is, however, another inscription, of an ascertained date, at the neighbouring hamlet of Pavarakkāran's Choultry, engraven on a stone under a large Pīpal tree, near the steps on the south side of the tank, the characters of which are precisely the same as those of the Sāluvan Kuppam rock and the temple of Varāhasvāmi; who appears moreover to have been the common divinity of all three villages. It is as follows: (vide the original, in modern characters, marked B.)

" Prosperity! at the holy time of the Makara Saṅkrama, on Wednesday, the 5th in the constellation of Uttirāṣṭi, in the Brahmā
 " yoga, in the Bālarākarava, in the light fortnight of the month of
 " Makara, in the cycle year Manmatha, and Saka year 1157, when
 " Śrīman Mahārājādhirāja Parameśvara Śrī Viṣṇu Pratāpa Vikrama
 " Deva Mahārāyar ruled over the earth, (on that occasion,) Tiruveṇ-
 " gala Nāyakar gave the piece of land surrounding the Mandapam.
 " dedicated by Timmappa, for the halting place at the festivals of
 " Pūḷivēḷai of Perumāl Ādivarūḥa Jūḍaṁ Pirān, the deity of [the three
 " villages] of Pūnjēri, Tirupārkadal, and Mahāmallaipuram, extend-

"ing over 1,000 *Vēlis** of land, in the *Vadakanāṭa*,† of the *Kōttam* of
 " *Āmūr*, in the *Victorious Chola* *mandalam*.—This piece of land, and
 " the salt pan in *Kōttapākam*, called *Viraya Pāmban*, have been
 " given so long as the moon endures for the *Pādivēttai Tīrūnāl* of
 " this deity. Additions may be made to this donation: May this
 " charity be continued so long as the moon endures! Let the
 " hidden treasures, waters, minerals, and every thing which the
 " land or the salt pan contain within their limits, become the pro-
 " perty of this deity. Any person that injures this charity, will incur
 " the guilt of having killed a cow on the banks of the *Ganges*. The
 " *Kāniyālars*, (or Proprietors of the land), *Sengalaigamār*, *Nayina Mu-*
 " *daliyār*, and *Vayirava Nayinār*, have affixed their signatures to this
 " gift. Thus also *Paiyanārudaiyān Uttama-prāyan Annappan*, the
 " village accountant has signed. May prosperity continue!"

Who *Vikrama Deva* was, does not appear; but he may have been a local officer, perhaps a feudatory or governor under the *Cholas*; which dynasty shortly afterwards gave way to that of the *Rāyas* of *Vijayanagaram* (*Bijanagar*.) The *Sālivāhana* year 1157, corresponding with A. D. 1235, however, gives a tolerable approximation to the Era of the *Tamil* inscriptions; which, as connected with the worship of *Vishnu* under the form of the *Boar* incarnation, and the representation of the same subject in one of the caves, (plate 5 of *Dr. Babington*), affords also some clue to the period at which the sculptures were executed. A further guide to the eras of both the *Tamil* and *Nāgarī* inscriptions may be obtained by combining and comparing some scattered notices obtained in other inscriptions.

An inscription at *Dhāravaram* in *Rajahmundry* shews that a *Vira Chola Deva*‡ was reigning in. S. S.

[* See note 1, p. 120, *supra*.]

† Northern District.

‡ He also bore the titles of *Kulōttunga*, which seems to have been adopted by several *Chola* princes; of the 7th *Vishnu Varddhana*; and of *Tribhuvana Malla* in other inscriptions from the same district. See MS. Catalogue of the *McKenzie* inscriptions.

1001 or A. D. 1079. His name too occurs in the best authenticated lists of the Chola dynasty. I have no doubt that this is the prince above alluded to. The grant would, therefore, be in 1038, or about a century anterior to that of Pavarakkāran's Choultry.

That these Tamil inscriptions were posterior to the formation of the Atichandesvara Mandapam, the *Rathas* and the temple cut out of a single mass of rock, (from which Dr. Babington copied the Kāmarāja inscription,) is established by the invocation of Adisandesvar,* the tutelary deity of Tiruvirichilūr, in the inscription on the rock.

In a copy of a Grant at Pithāpūr, in my possession, Vijayāditya, the founder of the Chalukya dynasty of Kalinga, about the middle of the 6th century,† is described as "destroying the southern "King Trilochana Pallava, and, through the decree of "Fate, losing his life in that country." From the title Pallava it may be inferred that this chief was of the same race and probably the same family as Kāmarāja, surnamed Jayaranastambha (the pillar of successful war), and Atiranachanda Pallava.

Another inscription, engraved on a set of copper plates, (in the possession of Mahendra Shanta, a Jain Guru at Hyderabad,) and of an era 60 or 70 years later, contains the following passage :—

* Adisandesvara must be identical with "Atiranachandesvara," the Lingam set up by Atiranachanda. See Dr. Babington, Trans. Roy. As. Soc., Vol. II., p. 267, [p. 59, *supra*.]

In Tamil, the *ṣ* pronounced "ta" at beginning of a word, and "da" in the middle, is identical with the Grantha and Nāgarī "ta"; and *ṣ* is the only Tamil equivalent for the Nāgarī "cha," ["sa," and "sa."]

† About S. S. 475 or A. D. 555.

"Having conquered in battle, the hostile kings in the different quarters, &c., he acquired the names of Paramesvara and Vikramāditya.* Moreover, Pallava Mardra was overcome by this Lord Sri Vallabha, who annihilated the renown of Narasiṃha, surpassed the valour of Mahendra, and excelled Ivara in affability. He has justly assumed the title of Sri Vallabha, being in the unprecedented possession of Kāñchi, as it were the loosened zone (kāñchi) of the Nymph of the south. He is also rightly entitled to the name of Rājamalla, having secured his acquisition by his large and strong arms, and conquered the chief (Pālaka) of the Mahāmalla race."

From these facts it may be inferred, that the rulers of Māmallaipura were in a state of independence in the 6th and beginning of the 7th centuries. We know from other sources that the Chola Kings reduced Tondamandalam about the 7th century.† At that time it was parcelled out among a number of petty chiefs of the Kurumbar race,‡ who with their followers were almost entirely extirpated by the Cholas. The family that possessed Māmallaipura was probably one of the principal of these. The excavations therefore could not well have been made later than the 6th century. Neither could they have been much earlier, for the forms of the letters both Grantha and Nāgari do not justify the supposition of a higher antiquity.§

Under the Chola dynasty we find Tamil invariably employed as the character of inscriptions.

* This refers to one of the early Chalukya kings of Kalyāṇ, who is described in the beginning of the copper plates as son of Satya Śaṣya, grandson of Kṛti Varma and great grandson of Pulikeśi. His era was about S. Saka 548, corresponding with A. D. 620. The Kālīṅga and Kalyāṇ dynasties were collateral branches of the same race.

† Ellis in Trans. Mad. Lit. Soc. p. 19.

‡ 2nd Report on the McKenzie MSS. by the Rev. W. Taylor, p. 86. [Madras] Journal VII, p. 311.

§ See Prinsep's comparative table of Hindu alphabets.

Whether all the temples were excavated by the Pallavas seems questionable. They were evidently worshippers of Siva. Many of the subjects, particularly those in plates 2, 5, 7, 10 of Dr. Babington's paper, belong to the Vaishnava creed, which is more particularly referred to in the inscription at Pavarakkāran's Choultry, and is known to have been of later origin. It is not improbable, therefore, that these may have been the work of more recent devotees, emulous of the fame of Kāmarāja and Atiranachanda Pallava.

In the possession of the Pujāri of the modern temple is a deed in Telugu, engraved on copper plates connected by a ring, with the figure of a boar and a sword on the seal, purporting to be a grant of the village of Nelatūr to Kesavārya Śrī Rangāchārya by Venkatapati Śrīdevarāya in the Saka year 1532, Plava Saivatsara.

A.

ஹைதரீ-திருவாய்க்கேழ்வி முன்பாக திருமாவத ஹைதர
வதி-கன் மதுரைமீழ்மும் கருவூரும் பரண்டியன் முடித்
தலையும் கொண்டு வீர அம்மெடுகரும் விஜய அம்மெடுகரும்
பண்ணியருளிய திருமாவதவீர டெவற்குயாண்டு - நயன-வ
து-ஜயங்கொண்டசோழமண்டலத்தாழங்க்கோட்டத்து டெவ
தானம்முஹ டெயம் திருவிழிச்சி லுருடைய ஸாஸாஹுண
டெவர்கோயில் துதிஸெனாபுர டெவருளால் இக்கோயில்புதி
ஹைதரீ கங்காணி ஆண்டார் தில்லையகரகும்பு காரியஞ்செ
ம்மிய முவேஜவேளாருமிக்கோயில் காணியுடைய சிவபுரா
ஹுணன் டெவர்கள் மிகெடுத்திரத்து ஆட்கொண்டயில் செ
ல்வப்பிரானுபன்மஹைதரப்பட்டனு மிக்கோயில் காணியு

டையசிவஸுப்ராஜணன் தேவர்கள் மிகெத்திரத்து ஆளுடையா
 ன் ஞாகம் பெற்றானுன நார்பத்தெண்ணுயிரப்பட்டனும் - கோ
 யில் கணக்கு திருவிழிச்சிலுடையானும் - இவ்வகையோருமி
 க்கோயிலில் கும்பிட்டுருக்கும் ஆண்டார் கருப்பூருடையா
 னம்பி அற்புத கூத்தற்கு நிலவிலை பூரணம் பண்ணி கல்
 வெட்டி குடுத்த பரிசாவது பிள்ளையார் திருநாம காணியாக
 திருவிழிச்சில் உள்ளூரில் இறை இறுப்பு அரிதாய ஸ்ரீ பண்
 டாரத்தில் தட்டிறை இறுக்கையால் நாய்கள் இவர்க்கு விற்று
 குடுத்த நிலமாவது - பெரியேரி கழவியில் அடைகாமிதென்
 கூது - துளாயும் - அத்திப் பட்டல் து - உளாயும் - ஊ
 மல் ஏரிகழவியிலாதிமல்லை நாதனும் - டெட்டை செறுவும்
 தேக்கமகழவலுமான அற்புதகூத்தனும் - உவாகுண்டிலும் -
 பாவசாநியும் நீரோடுகழவலும். சீக்கை கழவலும் - ஆதி -
 உதையாயும் - தலைசரிப்பாளத்தில் உடைய நம்பியும் - கொற்
 மானும் - குடிநாய்கியுஞ் - சிவதாசனும் - பட்டவிருத்தி
 யும் - ஆதி - துசாசய - ம் - ஆதி - சதாநாய - னால் -
 நிலம் - உபச - இக்கிலம் - இரண்டே ஒருமாவதாயும் - அ
 ர்புதகூத்தனுக்கும் - உவாக்குண்டிலுக்கும் கிழக்குமனையும் -
 உள்படப்பையும் - துசா ம் - இவர்க்கு காணியாக பெறும்
 விலைக்கு விற்று பிள்ளையார் ஸ்ரீ பண்டாரத்துக்கு கைக்கொட்
 புதுக்காக - கூட - இக்காக முன்னூற்றுக்கும் - விலைக்குற
 விற்று கல்வெட்டிக்குடுத்தோமிந்நிலங்களுக்கு நீர்பாய வே
 ண்டெவதும் - இறைக்கக்கடவதும் - ஏரிகளிலே நீர்பாய வே
 ண்டெல் கொத்த நீர்பாயவும் இப்படிக்குச் சம்மதித்து கருப்பூ
 ருடையானம்பி அற்புதகூத்தர்க்கு கல்வெட்டி குடுத்தோம்.
 இக்கோயில் ஸ்ரீபாததோம் - இப்படிக்கு இவை நில்லை நாய
 கன் எழுத்து - இப்படிக்கு இவை இக்கோயில்காணி உடைய
 சிவஸுப்ராஜணன் கெத்திரத்து ஆட்கொண்ட வில்லிசெல்வ
 பிரானுன பன்மாமெஹஸூரப்பட்டன் எழுத்து - இப்படிக்கு இ
 வைக்கோயில் காணியுடைய சிவஸுப்ராஜணன் கெத்திரத்து
 ஆளுடையான் ஞாகம் பெற்றானுன நார்பத்தெண்ணுயிரபட்
 டன்எழுத்து - இப்படிக்கு இவை சிவகாரியம் செம்பியழ
 வேது வேளான் எழுத்து - இப்படிக்கு இவை கோயில் க

லேயிலும் - இந்த ஒரு ஆனத்திலும் - உண்டான இந்த நிகழ்வு
 பஜலபாஷாண சகலசமுதாயப் பிராப்தியும் - இந்த ஞானப்
 பிரானுக்கே செல்லக்கடவதாகவும் - இந்த தன்மத்துக்கு - அ
 க்ஷிரமம்பண்ணினவன் - கெய்கைக்களையிலே கபிலைப்புகவை
 வதைத்த தோஷத்திலே போகக்கடவதாகவும் - இந்த தன்ம
 த்துக்கு காணியாளர் - செங்கலங்கமார். நயினமுதலியார்-வ
 யிரவநயினர் எழுத்து. இப்படிக்கு ஊர்க்கணக்கு பையனா
 ருடையான் உத்தமபிராயன் அன்னப்பன் எழுத்து - ॥-॥
 விஷ்ணு.

V.—*On the Inscription near the Varāhasvāmī Temple, at Māmallaipuram or the Seven Pagodas, with a transcript and translation.* [By SIR WALTER ELLIOT, K.C.S.I.]

[From the Madras Journal of Literature and Science, Vol. XIII 1844.]

THE above-mentioned inscription is cut in a niche, on the face of the rock against which the modern pagoda is built. The eastern side of the building abuts on the niche, about one-fourth of which is in consequence covered by the wall, and a considerable portion of the writing is thereby hidden from view. The circumstances under which the transcript was made, will be found in the Proceedings of the Committee of the Literary Society of the 6th July 1844, at the end of this No. [31]. Three copies of the inscription were made by three different parties, which were collated by Tāndavarāya Mudaliyār, the learned Principal Sadr Amin of Chingleput, who also supplied a Telugu paraphrase of the whole, by the aid of which the present translation has been prepared.

Svasti Śrī!

In the 9th āṇḍu of Koppara-koṣari-varma, also called Udaiyār Śrī Rājendra Devar, who having taken the whole Irattaiippāḍi seven lakhs and a half, having intimidated Āvara-Malla in battle amid the pitfal (koppam) of his army, seized upon his elephants and horses, and performed lustrations of victory, when he deigned to sit upon his throne;—the citizens of Jananāthapura which is Māmallapura the

chief city of *Āmūrñāḥ* in *Āmūrkoṭṭa* in the prosperous *Cholamandalam*, (*Sōramandalam*) and we the inhabitants of *Pērilam*, do record that the eastern boundary of the land which we have granted for *Ālvār* (*Ārvār*)* in the temple of *Paramesvara Māhavarāha Viṣṇu* in our village, inclusive of the land formerly held free of tax, as *Devadānam*, lies west of *Sikuttichēri*—its southern boundary is the north side of *Vayalūrān kannār nilam*, belonging to *Mahāvishṇu* in this village,—its western boundary is the vast (shore of the) back-water (or creek)—and its northern boundary (reaches to the) south side of the temple of *Māmallaḥ Perumāl* and to the fresh water well on the south-east of the *Kōṇēri*—we have granted to the *Devar* as *Devadānam*, free of tax, all the lands within these four limits, over which the guana has run and the tortoise has crawled, inclusive of *nēr nilams* and *panjey nilams*, setting apart four *tadīṭṭ*† of land with trees and arable fields within this tract, for the expenses of meat-offerings (*baḷi*) to the deity, and determining that from the produce of the remaining *nēr nilams*, one *padakkū*‡ and four *nāris*§ of paddy, which at the rate of two-fifths are (or yield) one *kūṣṇi*¶ of rice, shall be set apart for the offerings of food to the *Devar* for the two *sandhis* or stated periods of worship at four *nāris* of rice for a *sandhi*—and also one *kūṣṇi* of paddy for two *sandhis* at four *nāris* for a *sandhi*—for two sorts of *kaṇis* (or meats) for each *sandhi*, two and a half *sevidas*|| of ghee, one *uri*** of curds, *adaikkēys* consisting of two areca nuts and eight beetle leaves for a *sandhi*, in all three *kūṣṇis*

* This *Ālvār* is still worshipped by the *Vaiṣṇava* sect under the name of *Bhūta*, in the following invocation:

శుభ్రాశ్రవణైశంధూతం ధూతం కల్మలహరిణః |

తేరే ఘల్లైత్పలాన్దల్లైత్తర్యామాడే కదాంశకం || † †

"I adore *Bhūta* who from a portion of *Viṣṇu*'s Club, was born in a blue lotus at *Mallāpuri* on the sea-shore, under the sign of the Balance in the constellation of the Dolphin."

[† *Lit.* "rods." 1 square rod = 1 *kari*.—See note * p. 133, *supra*.]

‡ Two *marcals*, [*marakkāl*.]

§ A *padī* or measure, [= in different localities, from 50 to upwards of 100 cubic inches, the present standard Government measure,] the [fourth, fifth, sixth or] eighth part of a *marcal*.

¶ A *marcal*.

|| A *sevida* is the 120th part of a *padī* or measure.

** Half *padī* or measure.

[†† तुलाश्रविष्ठामभूतं भूतं कल्लोलमाश्रितः ।

तीरे फुल्लोत्पलान्मन्नापुण्यामीडे गदांशकं ॥]

and four *śāris* of paddy for two *śamḥis* should be paid, and that the people who cultivate the lands, and the people in the Madavilāgam* of this Devar shall not be subjected to the payment of any tax.—I wrote at the desire of the citizens of Māmallapuram or Jananūthapuram and the people of Pērilam—signed: Tiruverichiludaiyār Tondan Āḍavalān—Karnatān of this village; this is my writing.

This is Olināgan Mādaiyān Aragiya Chola the Āṇḍr-nāṭṭu Mūvēn-davēlān's writing.

This is Olināgan Chandrasekara's signature.

This is Olināgan Nārāyaṇa's signature.

This is Kalatturān Sōtti Araiman's signature.

This is Konandai Sirālan Sōtti's signature.

This is Indipuravan Saṅganāgan's signature.

This is Māppōdi Nārāyaṇa Mādakkali's signature.

This is Māppōdi Amṣōdi Ārāva Murti's signature.

This is Uchāṅkiravan Mugalināgan's signature.

This is Vandārāṇchēri Udaiyān Arayan Pichan's signature.

The person who molests this charity will incur the sin of having committed capital crimes on the banks of the Gauges and at Kumari.

Svasti Sri!

In the 9th āṇḍu of Koppara-keśari-varmar (or) Udaiyār Sri Rājendra Devar when, having taken Iraṭṭaipādi of the whole seven lakhs and a half, having intimidated Āḥava Malla midat the pitfal of his troops, having seized upon his elephants and horses, and having performed lustrations of victory,—he deigned to sit on his mighty throne; we the inhabitants of Tiruverichi, the Devadānam and Brahmadēyam (village) in Āṇḍr-nāḍ of Āṇḍr-kōṭṭa in the prosperous Cholamaṇḍalam, do write—that the eastern boundary of the lands which we are to grant as Devadānam free of rent, for the Ālvār in the temple of Sri Parameśvara Mahāvarāha Viṣṇu, in Māmallapuram or Jananūthapuram the chief city of this Nāḍ lies west of Kommadikondil in the road to the tank Vannakkanēri—the southern boundary (of it) is the north of Pallacheuvu or the land called Kalatturān paramana mugali—the western boundary (of it) is east of the field (called) Sātturān Chandra-Sekara kirama vittan—and the northern boundary (of it) south to the field (called) Kariyan sceme mettan kṇavan. We have granted for this Devar, the three hundred kuris of the land (named) Esamennu within this boundary as Devadānam free of rent, together with the water to irrigate this land from the tank Vannakkanēri and also the water channel.—We are to free the cultivators of this land from the payment of the principal

* The establishment or inmates of the temple.

(*perusari* or *eyin*) and sundry (*silavari* or additional) taxes—and also from forced labour, (*vetti*) and the carrying of burdens and pounding of grain for the food of persons of all descriptions. Thus having agreed, we have granted (this) as *Devadānam* free of rent.

I, Bhāradvaji Āḍavalān, a Śiva Brahman of Kaṭpākkam in this Nād, wrote this at the request of the inhabitants of Tiraverichi. This is my writing.

This is the writing of Pādāyakkiram vīttan.

This is the writing of Devaganūta pāttan of this *kshetram*.

This: Śāṇḍaḷ mallan sanagan.

* * * * (effaced.)

* * * * Olināgan Nārāyaṇan.

This is my writing. * * * *

This * * * * of this *kshetram*.

* * * * Pāttan.

I know, this is the writing of Arumbakirān Kāri Irāman, Mūvēndavēlān of Āmūrnād in the prosperous Cholamandalam.

This is the writing of Tonda Āḍavalān the Karnattān of this village.

In this śaṇḍu, Olināgan Mālaiyān, Mūvēndavēlān of Āmūrnād, granted 90 goats, for a lamp to be kept always burning.

Kāmakōḍan selavan, &c.

The remainder is defaced.

Two grants to the same temple are here recorded, both made in the same year but by different parties. The opening sentence of both is word for word the same, and constitutes the most important portion of the deeds; possessing a double value both as affording the means of ascertaining the exact date of the Tamil inscriptions at Māmallaipuram, and as a historical record confirming in a remarkable manner, a fact of some importance ascertained from totally distinct sources. In a paper on the Chalukya Princes of Kalyān in the Dakhan published in the IVth Vol. of the Journal of the Royal Asiatic Society, and republished in Vol. VII. p. 193 of this Journal, it is stated on the authority of an inscription at Anigiri in the Dhārwar district, that Somesvara Deva Chalukya I., surnamed Āhava

Malla had been invaded by the Chola Rājā who had ravaged the southern provinces of Kuntala-desa, and destroyed the city of Pulikara-nagara, the modern Lakshmesvar near Savanūr. The Chalukya inscription asserts that Āhava Malla defeated and slew the invader, and there is no doubt the invasion was ultimately repelled. But enough is admitted to show that it had been in the first instance eminently successful. The present inscription evidently refers to the same fact, and there is no doubt that Vīra Rājendra Chola, surnamed Koppara-Kesari-Varma is the Chola Rājā above referred to. This is further confirmed by other inscriptions of this same prince, on the magnificent temple at Gangondaram, on the north bank of the Cavery, of which he appears to have been the founder. One of these, in the 5th year of his reign, runs thus, "Ko-Virāja-Kesari Varma named Rājendra Deva, wielding the sceptre with valour for a companion and munificence for an ornament, freeing himself from the blackest sins, having intimidated Āhava Malla of Kudala Sangama, having vanquished the Vikkilan and Singalan,* and taken their queens with their effects and carriages, and having a second time terrified Āhava Malla in battle; having also recovered Venginādu and fulfilled the vows of his elder brothers, &c." In a subsequent grant in the same temple he is described as "having perpetuated his fame in the northern country which he conquered, &c."

The kingdom of Kalyān had not long before been rescued from foreign enemies by the great grand-

* The Singalan must refer to the King of Ceylon.

father of Somesvara Deva I., and may not have been yet fully re-established, thereby inviting the attacks of its southern neighbours, who were then in the height of their power. The inscriptions of the father of Somesvara Deva I. named Jayasinha, show that he also was at war with the Cholas, but their differences must have ceased with the contest recorded in the present inscription, for the youngest son of Somesvara Deva,—Vikramāditya II. was the most powerful sovereign, not only of his race but of his time, and ruled over an enlarged and extensive kingdom for 52 years, in the numerous extant inscriptions of which, no mention occurs of a Chola war. On the other hand, the Cholas had attained their greatest prosperity at the period of the inscription, in the time of Vira Rājendra Chola, whose father Rāja Rāja Narendra, acquired possession of the whole of Telingāna, by intermarriage with the eastern branch of the Chalukya family, sovereigns of Vegidesam, and left to his son a kingdom, extending along the coast from the mouth of the Godāvāri to Rāmesvaram, and inland probably over the greatest part of the southern provinces of this Presidency.

The next point is to identify the era of Vira Rājendra Chola with that of Somesvara Deva I., surnamed Āhava Malla. The latter has been ascertained with tolerable precision in the paper above referred to, and is shown from a comparison of several inscriptions, to be from about S. S. 962 to 991.* By a valuable inscription recently procured, I find

* Madras Journal, Vol. VII., p. 196.

that Rājendra Chola succeeded his father Rāja Rāja Chola in *S. S.* 986, and the same authority shows that he still continued reigning in *S. S.* 1001. It is clear therefore that he was not killed in the action with Somesvara Deva. But besides that the metaphorical language of the inscription does not imperatively require such a rendering, it is very possible that Rājendra Chola may not have commanded in person, but may have intrusted the expedition to one of his generals who, as shewn by numerous inscriptions of that age, were in the habit of assuming the family name of the sovereigns under whom they served. The date of the inscription, the 9th of his reign, would therefore be *S. S.* 995 or *A. D.* 1073. The battle of Lakehmesvar must have occurred very shortly after his accession, for the Gangondaram inscription already quoted is dated in the 5th of his reign. The synchronism therefore of the three records is perfect.

The last object of inquiry is the identity of the places referred to as the scene of the war. The term *Irattaippādi* used in both the Chola grants, does not occur in any of the Dakhan inscriptions that I recollect. It may, however, have been the familiar term for Kuntala-desa in the south. Instances of such diversity of nomenclature are not uncommon. In the Dakhan, at this day the Tamil country and people are invariably called Konga-des and Kongas. At Malacca and by the Malays generally, the people of Southern India pass under the name of Klings, from the ancient Kalinga. Now we know that a powerful race, the Ratta Kula, originally overcome by the Chalukyas and held in subjection for several centuries, again obtained the ascendancy about the

9th century, and were finally subdued by Tailapa Deva Chalukya, the great grandfather of Āhava Malla in S. S. 895 or A. D. 973. Among the titles of Āhava Malla himself, we find an indication of the more recent independence of the Rattas. In an inscription at Nilgund in the Dambal Taluk of the Dhârwar district, he is described as "possessing the lofty golden parasol and the whole territory that had belonged to the Rattakula chief, Sri Vira Mārtanda." A distinguished family of this Rattakula, likewise flourished at Parsghur and Samdatty in the Dhârwar district under the Chalukya dynasty, and a considerable town yet exists under the name of Rattahalli on the Wardah, about 30 or 40 miles south of Lakshmesvar.

In the Gangondaram inscription, the Chalukya prince is designated as Āhava Malla of the Kadal Sangama. This is the name of the junction of the Tungā with the Bhadrā river near Huli Honore, where is situated the Matham of a celebrated Guru of the Smārta sect, usually called the Kudalgi Svāmi.*

There is good reason to believe, therefore, that "Irattaippādi" was the name applied by the Tamilians to the southern province, at least of the Chalukya empire, and even to suppose that it was used to signify the whole kingdom. This opinion is strengthened by the use of the expression "the whole 7½ lakhs." In the same inscription that gives

* There are two Mathams of the Sankara Bhārati or Smārta sect in this neighbourhood—Sringeri and Kudalgi, besides another at Sankerrar, near Kolapūr.

the history of the union of the eastern Chalukya and Chola families, it is stated that the first founder of the former race, descended from the rulers of Ayodhyâ, "having conquered Kadamba Ganga and other earthly rulers, reigned over the southern country of $7\frac{1}{2}$ lakhs from Narmadâ to Setu" and elsewhere, similar references are made to the $7\frac{1}{2}$ lakhs dominion of the Kalyân kingdom. This evidently refers to the kingdom of Kuntala-desa only, of which Kalyân was the capital; for that of Kalinga or Vegidesam* was the subsequent acquisition of a collateral branch. What the number $7\frac{1}{2}$ lakhs refers to is not clear. In all the inscriptions of that era, territorial divisions are designated by a number unaccompanied by any explanation of the objects to which it refers. Thus the Kadamba family which became a feudatory to the Kalyân Chalukyas, are always described as lords of the Banawassi 12,000. It may refer to the number of villages or townships, to their revenue, or to the quota of troops the chief was bound to bring into the field.

The inferences bearing on the local history of the Seven Pagodas to be drawn from the preceding inscription are the following. The era of the oldest Tamil inscription is clearly fixed at the latter part of the 11th century, and that previously assigned to the rock *sâsanam* of Sâluvan Kuppam is confirmed. For Vira Chola Deva surnamed Tribhuvana Malla is shown by the same inscription as that which gives the date of Vira Râjendra Chola, to have been the second son of that prince, and to have been

* For a notice of Vegidesam or Vengidesam, see Journal Vol. xh, p. 304.

nominated by him viceroy of Telingana in S. S. 1001, (A. D. 1079) which would place the execution of the rock inscription stated to have been cut in his 36th year, in the beginning of the 12th century or S. S. 1037, corresponding with A. D. 1115. Further, it is evident from the facts of the grant to Ālvār, in the temple of Paramesvara Mahā-varāha Viṣṇu, and the subsequent mention of the temple of Māmalla Perumāḷ, that the more modern creed of the Vaiṣṇava sect had been established, and that of the Śaiva subverted. Lastly, the place appears to have borne the name of Jananāthapuram in addition to that of Māmallaipuram, which it is remarkable is invariably here written Māmallapuram. [மாமல்லபுரம்.]

In the Appendix to Mr. Ellis' treatise on Mirāsī rights, a copy and translation of the Sāḷuvan Kuppam inscription will be found, which, had it been known at the time, would have rendered the publication of that given in a former part of this volume (p. 47)^a unnecessary. The two documents agree pretty nearly, but Mr. Ellis seems to have had a less accurate transcript, than the one prepared for me, which was obtained from two copies made by different individuals acquainted with the ancient character, and these were carefully collated by Tāṇḍavarāya Mudaliyār. Mr. Ellis has also inserted at the same place a version of the few initial half-lines of the Varāhasvāmī inscription, but these were evidently too imperfect to give the true sense. He, however, agrees in referring the local chiefs antecedent to the Cholas to the Kurumbar race, though he

[^a P. 121, *supra*.]

errs in supposing (Āhava) Malla to have been one of them.

The Seven Pagodas have received a greater degree of attention from their vicinity to Madras, than they otherwise would have obtained.* The repeated notice that has in consequence been bestowed on them, has thus brought together almost everything of interest connected with them, and the curious visitor is thus furnished with data, from which to form his own opinion of their age, origin, and object.

* Heyne's Tracts XXI. p. 333.

முதற்சாஸ்தம்.

ஹரிஜீ இரட்டைப்பாடி பெழரை யிலகமுகங்கொண்டு
பொரிதறகணககொப்பததாஹிவமலலனை யருகவிததவனா
னையுங் குதிரையுங் கைககொண்டு விஜயாபிஷேகஞ்செய்து
ஹரிஜீஹாஸதது ஹரிநுகதருளிய கொப்பா கெஸரிவர்
மகாண்டையராஜீரானெய் டெவாகுயானெனப்பதாவது
ஜயங்கொண்டசோழமண்டலத்து ஆழாக்கொட்டத்து ஆழா
காட்டு நகரமாமலபுரமான ஜக்காதபுரத்து நகரத்தாமேம-
பேரினமையோமும் எழுத்து எங்களுநீவாமெஸாமகா
வாஹிவிஷய மததாமவாராகுத தேவதாஹிஹையிவா
சமுண்புடைய நிலமுட்படககொடுத்த நிலத்துக்குக்கீழா

நகெலலை கிக்குட்டிச்சேரிக்குமேற்கும் தென்பாற்கெலலை
 ஊர்க்குமுடையம் ஊரிலிருந்துகன நிலமானவனுழை கண்
 னுறையிருவடங்கும் மெலபாற்கெலலை கழிக்குக்கிழங்கும்
 வடபாற்கெலலை மாமலலைப்பெருமான் கோயிலுக்கும் கோ
 னேரித்தென்கிழைத்தண்ணீர்க்கிணறுக்கும்தெற்குமதுக்கிண
 றாற்பெருங்குக்கும் கடுவுபட்ட நீர்நிலமும்புனசெயநிலமும்
 உளவிட்டு உடுமபேடி ஆணைத்தவழங்கெவனகப்பட்ட நில
 மும்இறைபிழிச்சி இந்நிலமித்தெவர்க்கு தெவதாந இறைபி
 லியாகவும் இந்நிலத்துளமாமபுல் முளவிட்டகண்ணுறையு
 ளும் சீபவிபட்டியாகவும்நீக்கிணற் நீர்நிலத்துப்பொகல்
 கொண்டு இததெவர்க்குலகியொன்றுக்குத்திருவமுது அரிசி
 நாளுழியாகலகியிரண்டுக்கரிசி குறுளிக்கு பீஞ்சிரண்டாக
 கெல்லுபதக்குகாநாளுழியுமலகியொன்றுக்குக்கறிப முகிர
 ணமெடுபயமுது இருசெவிடையுமதவிரமுதுஉரியுமஅடை
 ககாயமுது-வெறுங்காயிரண்டும இலையமுது எட்டுக்கும்நெல்
 லுநாளுழியாக ஸூதியிரண்டுக்குநெல்லு குறுளியும் ஆகலக
 தியிரண்டுக்கு நெல்லுமுககுறுளியிராளுழியாக-நிமாத்தடு செல்
 வதாகவும் இந்நிலமுமுங்குடிக்கையும் இததெவர்மடவிலாகத்
 திருப்பரையுமளப்பொப்பட்ட இறையும்காட்டப்பெருந்தொ
 மாகவும் இப்பரிசு இசைநது தெவதாந இறைபிலியாகக்கொ
 தெதொம். மாமலபுரமான ஐந்தாதபுரத்து ககாததொமும்
 பெரிளமைபொமும் இவாகளசொல்ல எழுதினென். இவ
 லுர்க்குநததான திருவெழிச்சிலுடையான தொண்டன் ஆட
 வலானென் இவையெனெழுத்தது. இவை ஒளிராகனமா
 தையான அழகியசொழி ஆழாநாட்டு முவெந்த வெளா
 னெழுத்தது. இவைஒளிராகன-சுந்திரசெகாநெழுத்தது. இவை
 ஒளிராகன் காராயணெழுத்தது. இவைகனததுழான குறியி
 அகாசனெழுத்தது. இவைகொனகதைசீராளனசெட்டியெழு
 தது. இவையிணடிபுரவனசககாகநெழுத்தது. இவைமாப
 பூதி காராயணன் மாதக்கலியெழுத்தது. இவை மாபபூதி அம்
 மொடி ஆராவமுந்தினெழுத்தது. இவை உச்சாகிழவன முக
 லிகாகநெழுத்தது. இவை வண்டாமுஞ் சேரியுடையான அராய
 னபிச்செனெழுத்தது. உபூதித்துக்கு அழிவுசெயவான ககை
 யிடைசு குமரியிடைச்செய்தார் செயதபாவனகொளவான்.

இரண்டாவது சாஸ்தம்.

ஹ்ருதித் இரட்டைப்பாடி பெழைவிலக்கமுன்கொண்டு
 பொரிற்றது சுணக்கொப்பரத்தாடவலமலனை யஞ்சித்தவ
 னுண்புல குகிலாயுறகைக்கொண்டு விஜயாம்பெருக்குசெயது
 வீரவிரவாஸநததுவீரநீருதருளிப்பொப்பரகேவரிவர்மா
 ன உடையாழ்வாரே டுடிவாகுபாண்டு ஒன்பதாவது
 ஐயங்கொண்ட சோழமண்டலத்து ஆழாக்கொட்டத்து ஆ
 ழாக்காட்டு தெவதாங்கமஸூ ஹ்தெயமதிருவெழிச்சிலொம் எழு
 தது இரட்டைக்கொம்மல்லபுரமான இரகாதபுரத்து ஸ்ரீவா
 மெஸ்ஸா மஹாவாஸிவிஸ்வாஹிததாழ்வாகருதெவதாந
 இறைவிலியாக எங்களுநில நாவகன்கொடுக்கிற நிலத்துக்கு
 மேய்பாறகெலில் வண்ணக்கனெரிவழிகொம்மடிகருணாபுர
 குமெறகும தென்பாறகெலில் களத்துழான பாமனமுக்கி
 நிலமான பள்ளச்செயவுக்குவடக்குமமெல்பாறகெலில்சாத
 துழான சந்திரசெயக்கொம்மலித்தன நிலத்துக்குக்கிழக்குமவட
 பாறகெலில் கழியனசெயமெமெட்டனகுணவன நிலத்துக்
 குத்தெறகும இரகாறபெரெலில் உளளுமகடுவுடப்பட்ட ஏற
 மெனனுஞ்செயவுகுழியிருக்கிருறைவு உளனடவகமுன்னு
 றகுழியும்இறையிழிச்சி இரகிலமும் இரகிலத்துக்கு வண்
 னக்கனெரிவழிநீரும் நிரொடுகாதுமுனபட இததேவாகரு
 தெவதாந இறையிலிகாகக்கொடுதொம் இன்னிலமுமுரு
 டிக்கீர் இன்னிலத்தால வந்தபெருவரியும்சிலவரியும் வெட்டி
 முட்டையாளும் எச்சொறதுக் கூறதுகெல்லும் உளவரிடுக
 கடிதொன்றும் காட்டகடவெயமலலாதொமாகவும். இப்ப
 ரிகஇசைநதுதெவதாநஇறைஇழிச்சிக்கொடுதொம். திருவெ
 ழிச்சிலொம்வாகனவேண்டஎழுதினென இரகாட்டுக்கற்பாக
 கத்து சீவெஸ்வாஹிணன ஹாரஹி ஆடவலானென இவை
 என்னெழுத்து. இவைபாதாயக்கிரமவித்தனெழுத்து. இப
 படிக்குசெத்திரத்து தேவகணைதப்பட்டனெழுத்து. இப்படி
 குச்சாததகைதமலனைசனகனென

இவன்கைமாட்டாங்க

மறிவேன ஒளிஞகன காராயண நென இவை என்னெழு

நது இப்படிக்கு

செந்திரத்தது

பட்டணென இப்படிக்கு அருமபாகதிழா
னகாழி இராமநாத ஜயங்கொண்ட சோழஆழாநாட்டு மு
வெந்தவெனானெழுந்தது. அய்யவேன இவ்வூர் கர்ணநகரான
தொண்டஆடவலானெழுந்தது. இவ்வாண்டெ இதெவர்க்கு
இவ்வூர் ஒளிராகன மாதையான ஆழாநாட்டு முவெந்தவெ
னானவையத்த நிருநாதாஸினக்கு ஒன்றுக்குவையத்த ஆடு
தொண்ணுறு. இதெவர்க்குஇடையர்

நிருவினக்குஒன்றுக்குவிட்டஆடு

காமக

கோடளசெலவனகையுறற

நாற்பததைதது.

VI.—*Notes on the Ruins at Mahâbalipuram on the Coromandel Coast.* By C. GUBBINS, Esq., B. C. S.

[From the Journal of the Asiatic Society of Bengal, Vol. XXII. 1863.]

THE temples of Mahâbalipûr or Mâvalipuram are situated in Lat. $12^{\circ} 36' 57''$ North, and Long. $80^{\circ} 14' 1''$ East; nearly thirty-five miles south of Madras, and about five north of the little town of Sadras.

They are built and excavated from a low rocky ridge that, rising isolated from the plain, runs slanting towards the shore for about a mile and a half. The highest part, towards the north, is little more than 120 feet in elevation; and perhaps a mile from the sea, into which the southern extremity runs. It appears to have some small spurs, which may be seen cropping out at various points on the beach.

It is chiefly* of a binary granite, that conveys to a casual observer the idea of having been recently half-wetted by a driving pelt of rain; and although extremely hard, splits readily into masses of various but considerable size. I saw a block from forty to fifty feet in length, and twenty-five to thirty feet in width, that had been divided with an apparently† plane surface by a single blast of gunpowder. The hewers of the caves, however, do not seem to have

* As far as I could perceive, it was entirely so: but I had not leisure for an examination sufficiently minute to authorize my speaking positively.

† I say "apparently," because, with reference to the known conchoidal fracture of the rock, it is probable that when closely examined the surface would be found somewhat curved.

enjoyed the assistance of this powerful agent: their method was to trace out on the surface of the rock the line in which they required a separation, along which small holes were made with the chisel and wedges introduced with sufficient force to compel cleavage. It would, however, be difficult at the present day to determine whether these wedges were of wood, well dried before insertion, and subsequently swelled by the application of water; or of metal driven in by repeated blows, as appears to have been the custom in ancient Egypt.*

[* "A series of bare granite rocks, naturally of fantastic contour, nearly a mile long and 120 feet high, has afforded the Hindu artist ample scope for the exercise of his chisel, which must have been wrought of the finest tempered steel, for which India, since the dawn of history, has been justly celebrated. The bronze tools of the Egyptians might answer well enough in the limestone quarries around old Cairo, in working the blocks which constitute the great bulk of the pyramid, but would be of little avail in the quarries of Syene—a type of whose granite we find in the redder felspar. Quarternary granites compose the great monolithic *Rathas* of the Seven Pagodas—a mixture of red and white felspar, white quartz, dark mica, and hornblende. It is more than probable that Indian steel found its way into Egypt during the early traffic that is known to have subsisted between India, Judaea, Yemen, and Egypt. It is absurd to suppose, that the sharply-cut and deeply-engraved hieroglyphics which cover the granite obelisks of Egypt, were done with chisels of bronze, even armed with corundum dust. Quintus Curtius informs us, that Porus presented Alexander with a quantity of steel as one of the most acceptable and valuable gifts India could offer. The granite blocks here, as elsewhere in India, are subject to spontaneous concentric exfoliation and splitting. The globular mass, apparently about sixty feet in circumference, which we see nicely poised on a convex mass of granite—the pot of butter petrified by the god of milkmaids, Krishna—is ascribable to the first process; and the rents in the sculptured rocks—one of which cleaving the monolith pagoda, was ascribed by Mr. Chambers to a violent earthquake†—have doubtless been caused by the latter process of spontaneous splitting."—Newbold's "Notes on the Coast of Coromandel, from the Pennar to Pondicherry," in *Journal. Asiat. Socy. of Bengal*, Vol. xv, p. 210.]

† P. 10, *supra*.

The rock yields to the weather by conchoidal peelings, which gives to the group the general appearance of a mass of gigantic boulders, or a confused assemblage of ruined domes. Considering its hardness, it seems to be peculiarly affected by the sea air. This was remarked by Mr. Chambers in 1772 and 1776. "All these figures are doubtless much less distinct than they were at first; for on comparing these and the rest of the sculptures that are exposed to the sea air, with others at the same place whose situation has afforded them protection from it, the difference is striking; the former being every where much defaced, while the others are fresh as recently finished;"* and it is necessary to bear in mind this characteristic when discussing the antiquity, either positive or comparative, of any portion of these edifices.

The greater part of these temples are excavations after the fashion of Ellora and Elephanta; superior in taste and symmetry, though far inferior in dimensions to the first-named.† The most perfect and beautiful is in a narrow ravine, towards the northern part of the range, and facing to the West; whereby it has been well protected from the effects of the sea air. Although small in its dimensions, it is remarkable for its artistic merit: the columns in particular are slender and most graceful; the pedestals couchant tigers facing outwards; the capitals elegant and well proportioned, though fashioned in a style unknown among the orders of Grecian architecture. Mr. Chambers remarks on

[* P. 45, *supra*.]

[† See note * p. 37, and p. 45, *supra*.]

its sculpture that "the figures of idols in high relief upon its walls are very well finished, and perfectly fresh."* Another appears to have been dedicated to Siva, who is represented, in the middle compartment, of large stature and with four arms. A small figure of Brahmā is on his right; Siva with his consort Pārvati on the left; and his left foot rests on a bull couchant. At one end of the temple is a gigantic figure of Vishnu sleeping on a Cobra da capello, with several heads so disposed as to form a canopy above the god. At the opposite end appears Sivānī, in the character of Durgā, with eight arms, mounted on a lion; opposed to her is a gigantic figure with a human body and buffalo's head,† much resembling that which is elsewhere called the Yamarāja; between them is a human figure suspended head downwards, apparently the object of their dispute: and the monster brandishes a club, while the goddess is armed with various weapons and accompanied by some dwarf attendants.

Mr. Goldingham remarks, "The figure and action of the goddess are executed in a masterly and spirited style;"‡ and Lieutenant Newbold observes that "the best executed figure of the king of the beasts is that on which the goddess Durgā is seen mounted, in the sculptured cave near the summit of the hill."§

[* P. 6, *supra*.]

[† Mahishāsura.—Cp. Babington, p. 42, and Braddock, pp. 99 ff., *supra*.]

[‡ P. 33, *supra*.]

[§ This passage occurs in a description of the Seven Pagodas quoted, (without Author's name,) at pp. 253 ff. of Pharosch's Gazetteer of Southern India. I have not access to the original paper.—Ed.]

Not far off, a large polished slab about ten feet in length, with the figure of a couchant lion at the southern end, is shown as the bed of the Dharma-rāja: which may probably be understood as the "Lit de justice," or throne, whence some prince of that name was wont to dispense justice to his people.

Of the other caves some were considerably larger, and had more the appearance of being dedicated to Vishnu: all facing the East. But the striking point in which the whole series resembles that of Ellora is their unfinished state. Mr. James Fergusson remarks of them in a paper read to the R. A. Society in 1843:—

"One of the most singular characteristics of this series of caves is that they are all of one age, and probably the work of one prince, who has carried on the works simultaneously, but from some cause or other has been unable to complete even one of them; had one been finished, or had there been any gradation of style or workmanship, some chronological arrangement might easily have been traced; but nothing of the sort exists."²

Another still more remarkable point of similarity is the repetition of the sculptured group, representing a skeleton figure in a suppliant attitude before a personage appearing to possess authority. Mr. Goldingham describes the group at Mahābalipūr as follows:

"Near this structure, the surface of the rock, about ninety feet in extent, and thirty in height, is covered with figures in bas-relief. A gigantic figure

[² Journal R. A. S., Vol. viii, p. 87.]

of the god Krishna is the most conspicuous; with Arjuna his favourite, in the Hindu attitude of prayer; but so void of flesh, as to present more the appearance of a skeleton than the representation of a living person. Below is a venerable figure, said to be the father of Arjuna;* both figures proving the sculptor possessed no inconsiderable skill.†

It does not appear whether Mr. Goldingham had any authority for this interpretation, beyond that of the attendant Brahmins, who are always ready to affix the names of some Hindu god or hero to every ancient sculpture; but I could not perceive in the standing figure the usual attributes of Krishna; neither can I recal any tale or legend that represents Arjuna and his father Pându as suppliants to that divinity, in a state of starvation.

When I visited the caves of Ellora in 1841, Lieut. Howarth, then engaged in making drawings of the bas-reliefs, informed me that the group was generally considered to pourtray a miser holding a bag of money, while his wife and son, reduced to skeletons, are vainly supplicating for food; but on minute inspection I was not satisfied with this interpretation, and find my notes on the subject as follows.

What is assumed to be a purse tied round the waist of the miser has not the appearance of a sack containing money; but might rather represent a girdle, drawn tight round the body to ease the sensation of hunger, as is the custom with most semi-civilized nations: neither can it be a bag of coins that he holds in his hand, because the thick

[* See note * p. 31, and note || p. 88, *supra*.]

[† P. 30 f., *supra*.]

part is above the hand and terminates in a point at top; but it *might* be an instrument for cutting the rock, which he is holding out to the half-starved figures at his feet. The little fat cherub may as well be supposed to be bringing him a bag of treasure, as to be taking it away; and then the entire group may be imagined to pourtray the cause and mode of construction of these caves, as a work undertaken by some prince or wealthy chief during a time of famine to relieve the wants of his starving people. Admitting this supposition, we shall have no difficulty in accounting for a continuation of the bas-relief which appears appended, not only to this group but also to a similar one in less perfect preservation in another cave: and we shall recognize Ganesa, at the head of a row of females, each carrying a child in her arms as exhibiting the eventual results of the judicious disbursement.

This interpretation is merely a conjecture, but it seems to derive great support from the existence of the same group on the rocks of Mahabalipuram.* We can hardly imagine sculptors at such very different parts of India happening to invent precisely the same story: though it might easily occur that both had to relate to posterity the same events. It is no very great stretch of credulity to suppose that in both places the works were undertaken by some prince to employ his famishing subjects during a time of great scarcity, and to furnish them with food without supporting them in slothful idleness. This is exactly what was done by Sir Charles Met-

[* The identity of the scenes represented in the sculptures at the two places is not apparent.]

calle in our Upper Provinces during the famine of 1837-8, and it does not seem impossible that similar events might suggest similar remedies, to beneficent and intelligent minds, even at an interval of many centuries. Nor are we without some indications that such actually *has* been the case : for Mr. Taylor, quoting from the Mackenzie papers, says :

“ In the Kali-yuga, Singhama Náyadu the Zemindar of the Vellugotiváru race, seems to have ruled here. In that time, during a famine, many artificers resorted hither, and wrought on the mountain a variety of works, during two or three years.”*

This theory will explain how in both cases, (Ellora and Mahábalipuram,) a number of works were commenced simultaneously, in order to employ at once a large number of workmen : and how they came to be left unfinished ; the people naturally returning to their ordinary occupations, when the pressure of famine was removed.

I must not omit to mention another tradition which attributes the construction of these works to a body of northern artificers, who fled from the tyranny of their own or some conquering prince, and were suddenly recalled to their homes, by proffered favours and concessions on his part ; nor the conjecture of Mr. James Fergusson, who, discrediting this story, accepts Singhama Náyadu as the prince

[* Madras Journal, Vol. viii, p. 65. Cp. note c, p. 115, *supra*.—“ About 500 years ago a Poligar of the name of Balicota Simcommaidu lived here, and began to build a little fort on the top of the rock, some ruins of which still remain, as bricks, &c. It is also said that Krishnaraihu, who lived about 250 years ago, employed some workmen, who had been driven from the north into the Carnatic in search of bread.”—Heyne's Tracts on India. London, 1814, p. 333.]

to whom the excavations are due : and tracing him to his death in battle, while besieging the fort of Jalli palli in the thirteenth century, conceives this event to be a more probable cause of the sudden interruption of the works. "It being entirely a fancy of his own, and neither indigenous in the country, nor a part of the religion of the people, it is not probable that his successor would continue the follies of his parent."⁴ Either of these suppositions would certainly account for the non-completion of the works at Mahābalipūr : but we should then have to seek out some analogous cause for the same circumstance at Ellora : and the remarkable repetition of the significant group of sculpture would remain totally unexplained.

There are a variety of other sculptures both of beasts and human beings ; and often presenting a mixture of both. The most conspicuous is the king snake, with the head and body of a man, terminating in extensive serpentine convolutions, often winding round other groups.[†] They are nearly all on the eastern face of the rock : and mostly close to the principal caves, which are in the northern half of the range. In the same vicinity is a somewhat remarkable monolith ; a mass of living rock left isolated, and artificially fashioned outside, as well as inside. It appears to be above twenty-five feet in height, the same in length, and about half in breadth. It has a long roof curved like a gothic-pointed arch, and gabled at each end.

The walls are of great thickness, so that the interior cell is small : it contains a lingam, and

[* Journal R. A. S., Vol. viii. p. 89.]

[† See note † p. 88, *supra*.]

among the sculptures on its walls, appears the figure of Ganesa in small dimensions.* Its door faces the west: and close to it the Brahmans are quarrying the rock, to repair and beautify the interior of the brick pagoda; the only one in which the ceremonials of worship are performed at the present day.

At the extreme south of the ridge, and separated from it by a small level space, along which runs the lower road from Madras to Cuddalore, stand a group of monoliths, seven† in number, surrounded by a grove of cocoanut trees.‡ Five of them are pagodas; of which the most southern (measured by Mr. Goldingham forty feet in height) resembles in general outline a Mussulman mausoleum. Another twenty-five feet in height, and perhaps fifty in length, has a long gothic roof as previously described, and is ornamented on the outside: the other three are more like modern pagodas. The two remaining rocks are fashioned to imitate an elephant and a lion, in colossal proportions. All these monoliths, though close to the sea-beach, and perfectly exposed, are comparatively fresh in their outline, and exhibit very little signs of corrosion. They are composed of this same binary granite, and I think we may thence conclude their comparative antiquity not to be very great.

There still remain two§ temples, differing from

[* The Ganesa temple is more correctly described at page 79, *supra*.]

[† There are eight, including the figure of the sacred bull (Nandi) almost buried in the sand.]

[‡ O also—palmyras: my recollection on this point is indistinct.]

[§ I have been told of a third farther north, but did not see it. [See note † p. 106, *supra*.]

[|| They are palmyras (*Borassus flabelliformis*) and scrub dates (*Phoenix farinifera*)]

the former in being *built*, instead of hewn in the solid rock. The first, already alluded to, stands near the village on the level ground not far from the principal caves, and is of brick, plastered and coloured in the modern style. It is of considerable size, and is still used for purposes of worship, and for the accommodation of Hindu travellers. The Brahmans enjoy some revenues attached to the building, and are busily engaged ornamenting and improving it: all which circumstances,* combined with its perfectly recent form and appearance, are conclusive in my mind against any claims to great antiquity that may be advanced on its behalf.†

The last remaining is that which has attracted most attention from travellers: it is built of large masses of hewn granite, on one of the granite rocks already mentioned, as protruding at intervals along the sea shore. It is nearly opposite the highest part of the ridge, and has apparently been built *en rapport* with some part of the excavated hill, from which it is a mile distant in an easterly direction. Its dimensions are small: speaking from memory, I should say, under thirty feet square: but its curiously ornamented conical roof rises to an elevation of nearly fifty feet. It is surrounded on three sides by a granite screen of ten or twelve feet high, and about five feet distant from the body of the temple: on the fourth side (the West,) stands a miniature of the temple, opening towards the West,

* It will generally be found that religious edifices, still possessing endowments, belong to the later phases of Hinduism: the more ancient having been lost, in the various political and religious contests.

[† It is called the *Sthalasayanasthāmī* (Vishnu) temple, and is said to be about 100 years old.]

and bearing every appearance of having originally been its principal* entrance. The walls and roof of a connecting passage still exist, but all access by this route is now barred by a slab of black basaltic rock, fixed in the eastern wall of the portico, opposite its entrance. A similar, rather larger slab occupies a corresponding place on the inner surface of the western wall of the temple; and on both are images of Siva, Párvati, and their child.† I was unable to discover whether the space intervening between these two slabs is vacant, or has been filled up with masonry: but it is my very strong impression, that they and their immediately surrounding blocks of stone are long subsequent in date to the rest of the building, and have been inserted in order to mark the ancient entry. As matters at present stand, it is impossible to assign any reason for the existence of a blind chamber, or other mass of building, between two temples of Siva placed *dos à dos*: and there are only two suppositions that will account for the erection of these two buildings, of obviously the same date, with a covered passage of connection. Either the smaller was a sanctuary, to be entered only from the larger; as appears to have been the case in some of the Arian temples still extant in Cashmere: or else it must have been a portico, through which admission

* As is constantly seen at present to the east of Hindu temples.

† The centre is occupied by a large lingam‡, which, from its dark colour, I conclude to be of this basaltic rock, which must have been brought from a considerable distance. The chaityas§ terminating the roofs of both temple and prophylum are the same. Every other part is granite.

[‡ See note † p. 107, *supra*.]

[§ See note * p. 172, *infra*.]

was obtained to the larger or real temple. The first hypothesis is contradicted by the existence of the western entry to the smaller edifice, which is certainly contemporaneous with its construction: and also by the fact that the stone screen, that so carefully encircles the larger building, *ceases* on arriving opposite the smaller. We are therefore thrown back upon the second;* which is supported not only by these circumstances, but also by the extreme simplicity of the present door to the larger temple; a mere plain opening in the wall. I may also mention that while the smaller building (and through it, were the passage still open, the larger one only) is approached from the west with ease and on a level; the only access to the simple opening in the eastern screen now serving as an entry is over a low but steep and rugged rock washed by the breakers below. This rock has certainly the appearance, both here and elsewhere, of having been partly cut into rude steps and partly perforated as if to receive some superstructure that has since disappeared. One solitary column still raises its head above the waves, and is commonly considered to have been a *Stambha*, to support lamps:† it should, however, be remarked that there is no vestige of any mode of ascent, to place them; neither of niches wherein they might be placed. The top is formed into a kind of peg, as if to receive some capping stone, and I

* The idea of the original entrance having been from the west will appear less strange if it be remembered that the entrance and portico of the *Kailās* at Ellora actually are from that quarter.

[† See note † p. 11, and note ‡ p. 51, *supra*. The statement that it is a lamp-post (*Dīpastambha*) appears, from the height and shape of the pillar, to be correct.]

have myself little doubt that it is the sole relic of some terrace or arcade, once extending in this direction: I also traced out faintly the platforms of two collateral buildings; one on each side of that now standing: and among the débris of the southernmost I discovered several images of the kneeling bull generally placed opposite a lingam, so corroded as to be only recognizable on careful examination. A similar image, in a better state of preservation, is to be seen within the granite screen, on one side of the portico; and on the other, in a closet or small chamber of comparatively recent construction, is a large recumbent statue of Vishnu, with the ordinary Sesh-nâga* below and above him.

On the shore close by are several rudely sculptured rocks: one representing a monster with human arms and the head of an ox or buffalo,† commonly called the Yama-râja. They have suffered greatly from the action of the sea air, as has also every part of the adjacent temple, except its chaityas of basalt. In this respect there is a great difference between its appearance and that of the caves, or even of the group of monoliths placed in a situation no less exposed: and after close examination of all surrounding circumstances, I am unable to resist the conclusion that this temple is by many degrees the most ancient of the remains at Mahâbalipûr: in fact, that it is one of the most ancient in India. I am aware that Mr. James Fergusson considers "that its age does not differ materially from that of the rest;"‡ and it is with the greatest diffidence that I venture

[* See note * p. 33, *supra*.]

[† Mahishâsura.]

[‡ Journal R. A. S., Vol viii, p. 37.]

to express an opinion differing from that entertained by so competent an authority : but Mr. Fergusson was specially engaged in the examination of the rock-cut temples ; remarking the similarities and the differences existing between them and similar works in other parts of India ; so that probably he had little leisure for this structure ; to which I, on the contrary, devoted much attention. Besides, if I remember right, he decided these caves to be more modern than those of Ellora : at the same time he considered the celebrated Kailâs of that place to have been copied from some earlier edifice of Southern India : and looking to the very great general similarity of style, I am certainly inclined to refer this shore temple of Mahâbalipûr to the *age* of those earlier structures ; although the precise model of the Kailâs may not be found here, but at Chellambram* or Tanjore. This would give a considerable difference of date ; and the supposition is borne out by the assurances of the Brahmans who attended Mr. Goldingham, that their ancient books “ contained no account of any of the structures here described, except *the stone pagodas near the sea* and the pagodas of brick at the village.”† The obvious error of the last statement certainly detracts from the value to be assigned to the former ; but it should not be forgotten, that these brick pagodas were in their own possession, and in present use ; so that they had a motive for assigning to *them* a fabulous degree of antiquity : while they had no such inducement for making an untrue distinction

[* Prop. Chitambaram.]

[† P. 36, *supra*.]

between the caves and the other remains, all equally abandoned and valueless to themselves.

But whatever the age either actual or relative of the various temples of Mahābalipūr, it seems certain, that at some distant period, the place was one of no small importance. The ground immediately inland from the shore temple has obviously been built over to a considerable extent. The extremely well-cemented foundations of ancient walls are now dug out, as required for building materials, by the inhabitants of the neighbouring village; or for the improvement of the brick pagoda. I examined a large mass of concrete, with bricks on the lower surface, and found it extremely solid and in excellent preservation. It consisted of sharp broken fragments of the granite of the place, mixed with unburned shells: the excellent mortar in which they were embedded being probably these same sea shells burned. The bricks were of the large size usual in all old Hindu structures: but not uniform in their shape. Those I measured varied from eleven to thirteen inches in length, from seven to seven and half in breadth, and were pretty regularly two inches thick;* so well laid in the finest mortar,

* I append a memorandum of the dimensions of old bricks I have collected within the limits of the Mahābhārata, and an average of a much larger number of specimens from the neighbourhood gives $15\frac{1}{2}$ by $8\frac{1}{2}$ by $2\frac{1}{2}$.

Panapat Fort	...15	inch.	long.	9	inch.	wide,	$2\frac{1}{2}$	inch.	thick.
Barnawa do.	...17	"	"	9	"	"	$2\frac{1}{2}$	"	"
Hastinampoor do.	...14	"	"	9	"	"	$2\frac{1}{2}$	"	"
Average.	...15 $\frac{1}{2}$	"	"	9	"	"	$2\frac{1}{2}$	"	"

It will be observed that here again the most variable dimension is the length; and the average of these north country bricks will be found to be exactly of the same proportions as the average of those at

that five of them *in situ* barely measured eleven inches. Most of the houses in the village are built of these old bricks; but the ruins are so completely covered with a deposit of soil, and drift sand, that numerous excavations would be necessary to afford even the vaguest idea of their extent. It is however certain that there must have been a wealthy, and therefore in all probability a numerous population, where dwelling-houses were built of burned bricks, cemented with lime mortar; and where masons were sufficiently acquainted with the mysteries of their art, to use foundations of concrete, formed of the most durable materials, and on the most approved principles. It must be remembered that in classical days the extremity of the peninsula was the entrepôt of commerce between the east and the west. Gibbon says, "Every year, about the summer solstice, a fleet of a hundred and twenty vessels sailed from Myas Hormas, a port of Egypt on the Red Sea. The coast of Malabar or the island of Ceylon was the usual term of their navigation, and it was in those markets that the merchants from the more remote parts of Asia expected their arrival. This fleet traversed the ocean in about forty days by the periodical assistance of the monsoons." Whence we gather that the European fleets proceeded to India with the commencement of the S. W. monsoon; and remained there until the beginning of the N. Easterly; which is consonant with all we know of the habits of the seamen of antiquity. But, at that time of year, the ports

Mahabalipur, the length $15\frac{1}{2}$ and breadth 9, being pretty nearly to the length 12 and breadth $7\frac{1}{2}$ inches as the thickness $2\frac{1}{2}$ is to the thickness 2.

of the Malabar Coast would have been extremely unsafe; besides that no large city is known to have flourished at that epoch anywhere near Ceylon, with access from that quarter. It is therefore far more probable that the laden ships, favoured by the strong southerly current along the shore, passed *by* the Malabar Coast, and *by* the island of Ceylon, to find harbour on the Coromandel Coast, and await the change that would take them on their return voyage. I have the authority of a commander of approved skill and well acquainted with these seas for saying that there are no physical features to prohibit the idea that Māvalipōr may have been one of these ports. He answers my enquiries: "There are no reefs off the Seven Pagodas; and the only danger in the vicinity is a small reef nearly abreast of the Collector's house at Tripalore, hence called the Tripalore reef, upon which one of the Company's vessels was wrecked some fifty years ago: but so near shore (half mile) as not to create any alarm at the present day," when its situation is perfectly ascertained. He adds, that even now ships passing along this coast generally make Sadras hills, to get into a good position for reaching more northern parts; and that "there is no reason why the anchorage at the Seven Pagodas should not be as safe as Madras roads." Nor are there wanting indications of the place having formerly possessed far better anchorage than either Madras or Pondicherry could ever boast. Behind and south of the sculptured ridge for some distance inland, runs a salt-marsh, bearing every appearance of having once formed part of the estuary, which debouches about half-way between Sadras and the shore Pagoda. The soil is

not at all like once firm ground, overflowed by the ocean, but rather the light pulpy character of silt, deposited by contending currents and streams in some nook, where their forces neutralised one another: an operation well known to be proceeding down to the present day in every quarter of the globe. A corresponding action, minor in degree because only due to rain and atmosphere, has most certainly taken place on the other side of the sculptured ridge: as is shown by the five or six feet of alluvial soil under which the ruins of the city* are now buried: and we can with equal confidence assert, that foreigners were in the habit of visiting the place, as among the coins found in the vicinity have been some of Rome, of China, and other distant lands. No very great increase of depth in the estuary would (I believe, but I could not obtain accurate soundings) be necessary to admit vessels of the burthen then usual, and to afford them shelter equal to any on the coast. We have, therefore, I think, good reason to conclude that in the olden days of which so few records have reached us, when the Chinese, the Phœnicians and the men of Tarsis united, as in the present day, the extreme east and west in bonds of amity by the mutual interchange of commodities, Māvalipūr or Mahābalipuram was a place of considerable commercial resort; and perhaps one of the chief ports of Southern India: very probably the Malearpha of Ptolemy.† I am far from considering it equally certain that this was the capital city of the mythological hero Bali. We

[* The writer here begs the question.]

[† Heeren's theory.—See his *Historical Researches*, Asiatic Nations, Vol. ii, pp. 83, 295.]

all know the tendency of the Brahmans to appropriate to their own sect every relic of antiquity they found in the countries over which they extended their influence : and beyond their own assertions I do not know that we have the least evidence to the fact. "The name still surviving" will seem to many a strong argument : only it will not prove a sound one. The name of Mahābalipuram, "the city of the great Bali," is only known at the present day to the Brahmans, and to Europeans who derived all their information either directly or indirectly from the Brahmans : and as there is no reason to believe that Sanscrit or Hindī was at any epoch the vernacular of that part of the country, we can hardly suppose that such a purely Sanscrit name ever was in common use thereabouts. Had the current name among the people been one that might possibly be considered a Tamil version of this significant epithet, we might certainly give some weight to the fact of such a name lingering about these remarkable antiquities : but on the contrary, the common names* of Mallapūr or Māvalipōram are said to have no such meaning;† and the similarity of sound would rather favour the idea that the Brahmans, finding these remains with a name firmly annexed, adapted both to their own purposes : by fixing upon that one of their fabulous heroes, to whose title the foreign word could most easily be converted. Their own books do not afford much

[* The common name is Māvalivarum, apparently a corruption of Mahābalipuram. The old name given in the Silālapurāṇa (see Appendix) is Mallāpurī, but it is now entirely in disuse.]

† I cannot speak positively nor of my own knowledge, not being sufficient of a Tamil scholar.

support to their present claims. The Mahābhārata describes the city as being

गङ्गायाः दक्षिणे भागे योजनानां शतद्वयम् ।

पञ्चयोजनमात्रेण पूर्वाब्धेयैव पश्चिमे ॥*

"South of the Ganges 200 Yojanas, 5 Yojanas westward from the Eastern sea." It must be admitted that we do not know the exact equivalent of the Indian Yojana † but it has generally been considered between nine and twelve miles; either of which would carry us far south of Ceylon! If therefore this quotation refers to any city on the present continent of India, we must greatly reduce the length of the Yojana: say to five or even four miles, which would about bring us to the latitude of Māvalipuram. But we must suppose that the proportion of two hundred to five was somewhat near the truth: and this would oblige us to look for Bali's capital not on the sea shore but twenty miles inland, where to the best of my information no vestige of a city remains. If we assume the Yojana five miles instead of four, we shall certainly be able to satisfy both conditions pretty well in Combaconum, the Benares of the south, or in the ancient capital‡ of the Pāndya kingdom, but either explanation is equally fatal to the claims of Māvalipuram.

It is true that it has been generally believed that

[* See Appendix.]

† A Pandit in this neighbourhood (Rohilcund) called it "four kos:" which would be from five to six English miles; as the local kos is seldom as much as 1½ mile: and from a note to Chap. xxii § of Fa Hian's pilgrimage it would seem that farther south the Yojana was only four miles.

[‡ Madurai.]

[§ See also Note 1, Chap. xiii.]

the sea had encroached on this shore, and that many pagodas and buildings of this ancient city had been submerged even since the English settlements took place ; and it may therefore be said that in all probability the site of this city was actually twenty miles from the sea in the days when the Mahâbhârata was written. This idea is founded partly on the mariner's name of the Seven Pagodas, said to indicate the existence (in the early days of English intercourse with India) of seven Pagodas on the shore where now only one remains. But personal inspection at once shows the fallacy of this derivation of the name : the shore temples being far too low to be perceived at the distance that ships usually pass ; more especially as they are backed by the cave-hewn ridge ; and it is infinitely more probable that Mr. Chambers was correct in referring the appellation to the peculiar appearance presented by the rounded peaks of this ridge itself, especially as temples were vaguely known to exist in that neighbourhood without their situation being very accurately settled. He says, "The rock, or rather hill of stone, on which great part of these works are executed, is one of the principal marks for mariners as they approach the coast, and to them the place is known by the name of the Seven Pagodas ; possibly because the summits of the rock have presented them with that idea as they passed."*

A far stronger evidence however, in the general opinion, was the tradition imparted by the Brahmans, and perhaps other inhabitants, to the earlier European visitors of the place. Mr. Chambers relates :

[* P. 2, *supra*.]

"The natives of the place declared to the writer of this account, that the more aged people among them remembered to have seen the tops of several Pagodas far out in the sea : which being covered with copper (probably gilt) were particularly visible at sunrise, as their shining surface used *then* to reflect the sun's rays, but that now that effect was no longer produced, as the copper had become encrusted with mould and verdigris."^{*} Passing over as a minor objection that "at sunrise" the dark sides of the pagoda tops would alone be visible from the shore, and that they would be best seen when illuminated by the *setting sun*, I would enquire how is it possible that these slender ornaments should shine "far out" in the surf of the Coromandel Coast, where not years or months, but a few hours of the stiff gales, with which it is so constantly visited, would be all-sufficient not only to destroy the lustre of gilt copper, but to dislodge every stone between high and low water mark ? It cannot be supposed that any sudden convulsion lowered the whole coast, so that all at once the waves should roll within a few feet of the top instead of below the foundations of the pagodas ; for such a convulsion must infallibly have shaken them to pieces, as well as levelled the existing temple, whose still uninjured pinnacles clearly disprove the hypothesis : therefore the subsidence, if ever it took place, must have been extremely gradual, like those of the Swedish and parts of the Italian coast : and recollecting the numerous years, (not to say centuries) that would be required to sink the forty or fifty feet which may

[* P. II, *supra*.]

reasonably be assumed to have been the height of the vanished structures, I only ask is it credible that the waves should have spared them until only their tops (still bright and glittering notwithstanding the dashing spray ! ! !) remained above the surface.

I am sorry to be obliged thus to demolish the beautiful romance of the "Wave-covered metropolis of Bali;" but it is not the first of the aerial castles of Indian tradition that has faded before the fuller light of modern European investigation. Like Bishop Heber I find it difficult to understand how this particular spot should have sunk so much, if (as other writers aver) the rest of the Coromandel Coast, both north and south, has rather risen within historical times. I have already mentioned the local features leading me to conclude that this immediate vicinity has not suffered any encroachment from the ocean, but has rather gained from, and increased in elevation above it by alluvial deposits from the higher lands :* and if a Brahman legend is required, there happens to exist one in the Mackenzie papers (vide Mr. Taylor's 3rd report, section 9, page 65,†) that comes as near to my view of the formation of the salt-marsh, as these tales generally do to the natural truths they often dimly chronicle.

* The brick foundations I have mentioned as being five or six feet below the present surface of the land, are very considerably more than that amount above high-water mark. I have not noticed Captain Newbold's argument in favour of the submersion of the city, viz., that Chinese and other coins are often washed ashore in storms;‡ because the fact is equally explicable, by the supposition that this was a port frequented by foreign ships, of which some must necessarily, in the course of years, have been wrecked and sunk in the vicinity.

[† Madras Journal, Vol. viii.]

[‡ Notes on the Coast of Coromandel, in Journ. Asiat Socy. of Bengal, Vol. xv, p. 210.]

In early times one Mallesudu ruled here prosperously ; but having refused charity to a Brahman, he was changed into an alligator. A *Rishi* named *Pundarika*, going to pluck a lotus flower in the tank where the alligator lay, was seized by it, but had power to drag it out. The king thus obtained release and went to Svarga. The *Rishi* wished to present the lotus flower to Vishnu, but the sea barred his way, and would not retreat ; so he sat down to bale the sea out ! While thus occupied, an ancient Brahman came and asked for boiled rice, offering to do the *Rishi's* work, while the latter should go and cook it. By taking up a single handful of water the sea retreated a whole coss, and when the *Rishi* returned he found the Brahman reposing in the manner in which statues of Vishnu are sometimes represented. He now recognized the god, and a fane was built by him over the spot. If this tale have any real foundation, it probably indicates that after a period of abandonment this site was re-occupied, and great increase of land discovered to have taken place about the time when the worship of Vishnu was introduced into the southern peninsula ; which being a date tolerably ascertained, may possibly guide some future visitor in fixing the age of the various structures ; especially if assisted by some translation of the inscriptions which were unfortunately quite unintelligible to me.

It will be observed that I have made the freest use of the accounts of other travellers : partly, in order to present in a general view the remarks now scattered in half a dozen volumes, and partly in order to support by the authority of others the conclusions drawn in my own confessedly hasty

visit. Had I only been as well acquainted at that time as I am now with the writings of my predecessors, I should have investigated far more closely several points that I now perceive with regret I almost overlooked. The shore temple alone can be said to have been thoroughly examined: and I suppose it must have been deemed less worthy of notice by former travellers: else I do not understand how it could escape remark that the original entry of the building must have been through the portico, which is in rear at present.* I trust what I have said may draw the attention of men better versed in Indian antiquities to the subject of the direction in which the entrance is placed in Hindu temples: as it may possibly prove characteristic of some particular sect or epoch. At the present day, all temples in these Upper Provinces (and as far as my observation goes, in the other Presidencies also) are turned towards the east: and a Brahman at Huridwar gave me as a reason the rising of the sun in that quarter. I remember to have seen one exception (besides the Kailâs at Ellora already mentioned;) which is on the grand trunk-road on the banks of the Burachur near Taldanga.† In a group of four temples, not differing essentially in style or architecture, and all apparently quite modern, one is turned to the west, while all the others are to the east. I could not discover that

* I have not been able to procure the papers of Mr. Babington or of Mr. Walter Elliot on the subject: but of the four or five I have perused, no one touches this point.

† And I think that among the Âryan temples of Cashmere, is said to be a group of four facing to all four cardinal points.

they belonged to different divinities, but there was no person near from whom I could positively ascertain that such was not the case.

Another point that strikes me as deserving attention, more particularly from Engineers and persons engaged on public works, is the very great durability of the basaltic rock as compared with the granite of the Coromandel Coast. We have no reason to believe that the umbrella-shaped summits of the temples, which for want of a better term I have called *chaityas*,* are otherwise than contemporaneous with the rest of the temple ; and they are, of course, equally exposed to the spray and saline atmosphere : yet they appear perfectly fresh and uninjured, while the granite has lost the whole of its outer surface by gradual disintegration and exfoliation.

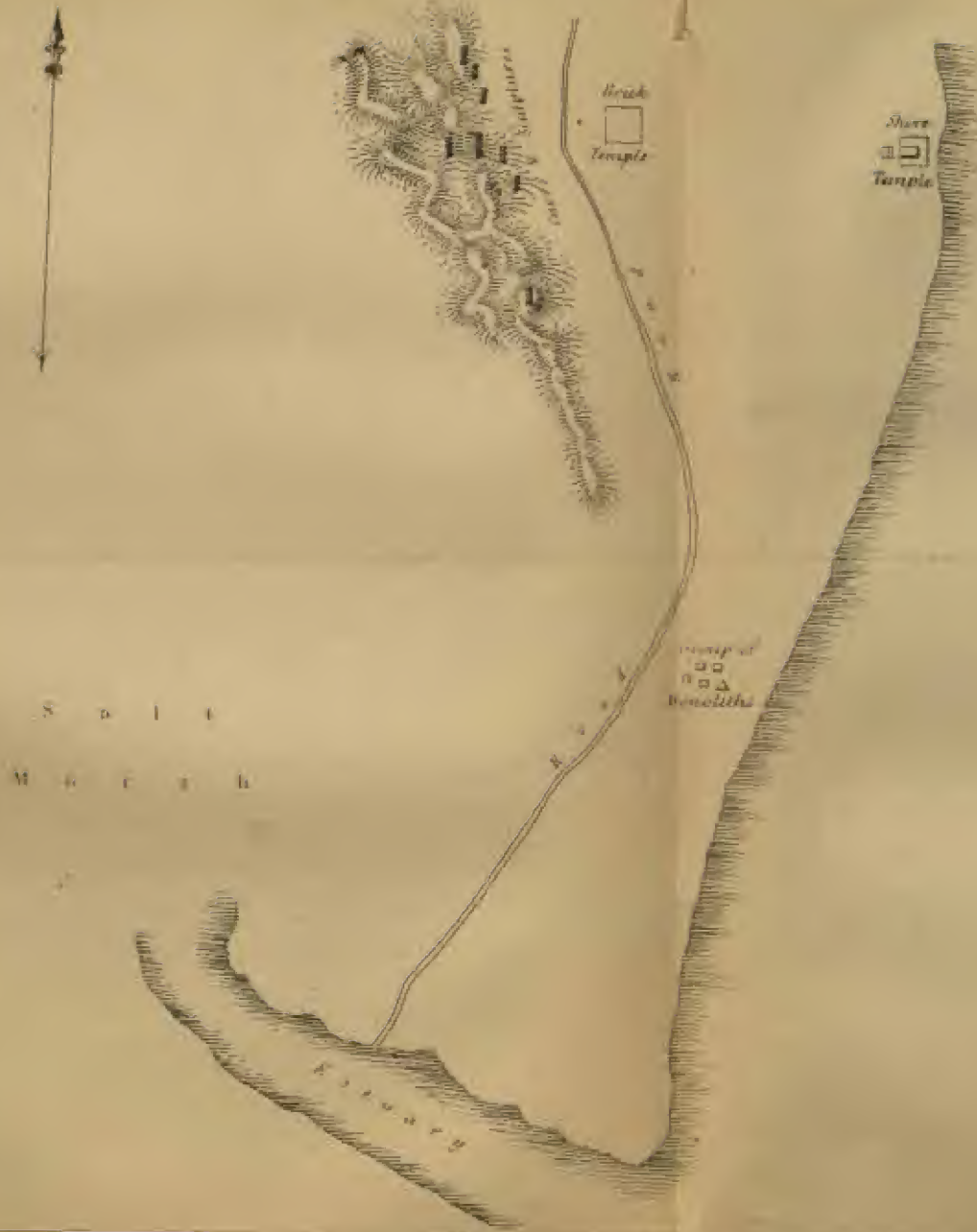
I append two sketch plans to elucidate the above descriptions of locality : but they have no pretensions to strict accuracy, being done entirely from memory, months after I visited the place.

[* *Kalasa* is the proper name of these pinnacles.]

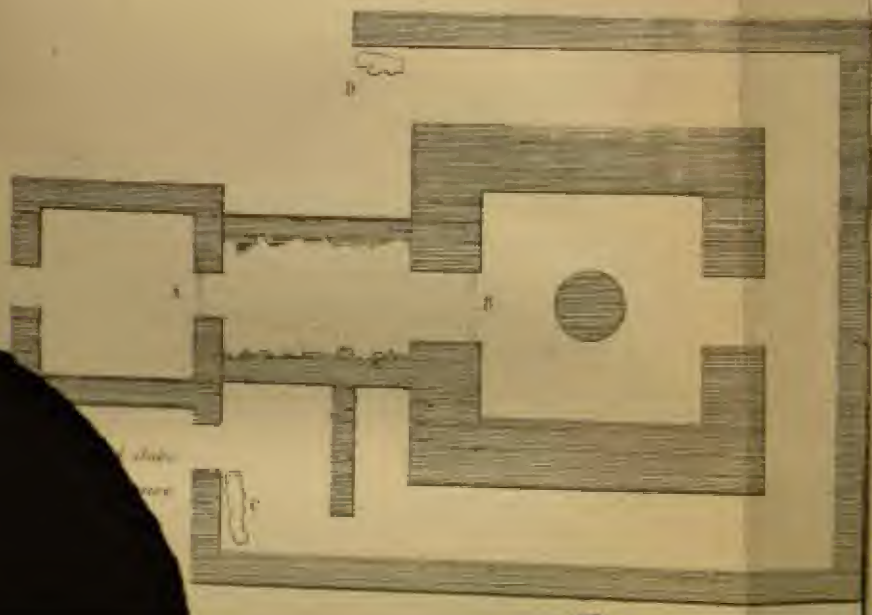


SECTION AM
of the country around
MĀVALIPŪR.

PLATE XXX



*Sketch Plan of the Temple
on the Shore.*



S E A





APPENDIX.

[By the Editor.]

The Sthalapurāna.

The Sthalapurāna or Local legend of Mallāpurī has been examined. It professes to be contained in Adhyāyas 93—100 of the Kshetrakhaṇḍa of the Brahmāṇḍapurāna, and is styled Mallāpurimā-hâtmya.

The opening lines are as follows :—

एकदा नारदो योगी प्राकृतो बालिशो यथा ।
 संतुब्धदयोभीक्ष्णं नाभृच्चित्ते समाहितः ॥१॥
 अथ बुभ्राशयो योगी विचिन्वन् तस्य कारणं ।
 न किञ्चित्प्राप मतिमान् वज्रधापि विचारयन् ॥२॥
 अथ चेतस्समाधानं तपसेति विचिंतयन् ।
 मतिमांस्तस्य चरणे स्थानवर्यमचिंतयत् ॥३॥
 दिक्षु सर्वामु ते मेरौ निश्चयं मे उपीयुषा ।
 संतुष्टया यथा तस्य लाभतो मुनिरैधत ॥४॥*
 ततस्म नारदो योगी जगाम भृशमत्वरः ।

* Three MSS. examined, read as above; the following reading of the 4th sloka has been suggested by a Pandit :—

दिक्षु सर्वामु तं मेरौ निश्चयं समुपेयिवान् ।
 संतुष्ट्या च यथा तस्या लाभतो मुनिरैधत ॥

मत्पत्नीकात्तदैकाकी जटामंडलमंडितः ॥५॥
 स मुहूर्तेन मतिमान् मुमेहं रत्नशेखरं ।
 क्षणेन तु तटे रम्ये प्राप शीघ्रं मुनीश्वरः ॥६॥
 स गत्वा तत्र जटिष्ठान् मुनींश्चिरकृतामनान् ।
 नामाग्र्यस्तनयनान् माधवार्पितचेतसः ॥७॥
 वसमानांश्च दर्भाद्यैर्निश्चलान् नित्यनिर्मदान् ।
 ददर्श नारदो हृष्टस्तान्ननाम सहस्रशः ॥८॥
 तैरयं कुशलं पृष्टो बद्धधा परिभाषितः ।
 पृष्टश्चागमनार्थं च वभाषे वचनं मुनिः ॥९॥
 मुनयो योगमंभिद्धाः संतुष्टं मानसं मम ।
 दर्शनाद्भवतां मद्यः श्रूयतां वचनं मम ॥१०॥
 भवतां सन्निधावच तपस्वरणनिश्चयात् ।
 आगतोहं मनस्तोषात्पत्न्यलीकान्मुनीश्वराः ॥११॥
 वांङ्मते पुनरप्यस्य मनोनुमतिमव वः ।
 तस्मान्नायि कृपावशा नियाम्यः कुत्र योगिभिः ॥१२॥
 एतच्छृत्वा वचो रम्यं योगिनी योगिनस्ततः ।
 संतुष्टास्तुष्टुवुस्थानं ब्रह्माश्रममुदाहृतं ॥१३॥
 पुरा किल मुने तातस्तव लीकपितामहः ।
 अचिशपाभिभूतस्सन् मंचुश्च हृदयस्तथा ॥१४॥
 माधवेन प्रसन्नेन नियुक्तस्तपसे स्वयं ।
 जगत्सृष्ट्यर्चमी ब्रह्मा तपस्तेपेतिदुश्चरं ॥१५॥
 अचाष्टशतमब्दांश्च तस्मात्पुण्यं परं तपः ।
 भूयः प्रापातिविमलं मनोनिश्चयमात्मनः ॥१६॥
 तत्स्यानं परमं दिव्यं तव तातस्य नारद ।
 मद्यस्मिद्धिकरं पुंसां तदेव तव च स्वर्गं ॥१७॥

अत्रैवाश्रमवर्षे तु परमं तप आचर ।

इति तवाप्यनुज्ञातस्तपश्चरणलालसः ॥१८॥

आवर्तयन् महामन्त्रमतिष्ठत्सुचिरं मुनिः ।

शतं तु देववर्षाणां स चरन् दुश्चरं तपः ॥१९॥

“Once upon a time, Nārada Yogi became, like one of the vulgar and ignorant, much disturbed in mind, and meditation no longer occupied his thoughts. 2. Then the Yogi with mind thus agitated sought for the cause thereof, but the wise man found none, though he searched in many ways. 3. Afterwards, thinking that by penance peace would be restored to his mind, the wise man bethought him of an excellent place for its performance. 4. Out of all places he fixed on Meru, and the Muni greatly rejoiced at the prospect. 5. Then Nārada Yogi, adorned with braided hair, departed speedily and alone from Satyaloka. 6. The sage reached in a Muhūrta the gem-tipped Sumera; quickly, in a moment, did the great Muni reach the lovely height. 7, 8. He, having gone there, saw the Munis with braided hair, in long continued postures, with eyes fixed on the root of the nose, with minds devoted to Mādhava, clothed in *darbha*, &c., motionless, ever humble. Nārada rejoiced and saluted them thousands of times. 9. He was enquired of them regarding his health, and conversed with on many matters; asked the reason of his coming, the Muni said—10. ‘O perfect Munis! by seeing you my mind is instantly rejoiced, listen ye to my speech: 11. With the resolution of performing penance here, in your presence, O great Munis, have I come with joyful

mind from Satyaloka. 12. Now my mind desires to obtain your consent here, and therefore favor must be shown towards me. What place will the Yogis appoint me? 13. Then the Yogis, having heard the sweet speech of [Nārada] Yogi, rejoiced; and praised the place called Brahmāśrama. 14. 'O Muni, was not thy father, the grandfather of the world, formerly humbled in like manner by Atri's curse, and disturbed in his mind? 15. Brahmā, powerless in creating the world and commanded to do penance by Mādhava, performed penance the most difficult. 16. Here for eight hundred years having performed penance meritorious and most severe, he obtained again his own very pure and settled mind. 17. O Nārada, that, thy father's excellent and heavenly place which instantly perfects a man, that is thy place also. 18. Here, in the excellent Āśrama, perform the highest penance.' There, thus permitted, he was eagerly desirous of performing penance. 19. That Rishi remained for long repeating the Mahāmantra,* and for a hundred divine years performing severe penance."

Nārada however does not experience any benefit from this protracted austerity, and finds his mind remain as disturbed as before. He then goes sorrowing to his father Brahmā in Brahmāloka, and tells him of his state. Brahmā bids him recall any probable cause for it, when he recollects having denied Vishnu's accessibility (*saulabhya*), and maintained his inaccessibility (*paratva*). (xciii, 20—41.) Brahmā then relates to him the discussion between Agastya and Sūta on this topic, which again involves Siva's

* The *Ashṭākshari*.

answers to Pārvatī's questions regarding Vishnu's attributes. (xciii. 42—95). In reply to Pārvatī's question as to how Vishnu became accessible, Siva related the story of Pundarika Rishi who went to Yadugiri,* to worship Vishnu, meeting with sundry adventures on the way. The Rishi afterwards visited the sacred places on the East Coast, coming to the Varāhakshetra. From thence, going South, he came to a beautiful garden where he saw a *Yogi*, named Vishnusarma, and near that garden he perceived a pond (*pushkarint*) in which were wonderful lotuses. While plucking these, Pundarika heard a voice from heaven, saying, 'Lo! here are large and priceless lotuses of the colour of gold, of delightful perfume, having a thousand petals—these are fit for the worship of the god who dwells on the Sea of milk, but not for that of other deities.' Greatly rejoicing, the Rishi proceeded to pluck the whole of the flowers, when a crocodile came to attack him, but mistook a lotus stalk for the holy man's leg, was pierced in the tongue by the thorns, and from loss of blood lay as dead on the water. (xciv. 1—86.) The Rishi went near, and the crocodile addressed him in a soft voice and told its story, commencing:—

पुरा जन्मन्वहं ब्रह्मन् राजा सर्वमहीपतिः ।

दाता च सर्वकामानां मङ्गापुर्वां वसाम्यहं ॥

'In a former birth, O Brahman, I was king of the whole earth, and dwelt at Mallāpuri, granting to all their wishes.' Then the crocodile gave the Rishi

* A sacred hill at Mēlkōṭa in Mysore.

an elaborate and extravagant description of Mallāpuri, adding :—

नक्षेत्र इति ख्यातः भुवनत्रयविश्रुतः ।

विष्णुभक्त्यस्तानंदः पुत्रो मम महाद्युतिः ॥

‘My son Satānanda, a votary of Vishnu, of exalted mien, and famed in the three worlds, is celebrated as Mallesvara.’

After this follows a description of Satānanda’s Court, &c. The crocodile then told the *Rishi* how Varāhasvāmī came to Mallāpuri, according to the tradition he had received from his forefathers. Formerly there was a king called Harisekara, endowed with all good qualities. He was in the habit of going daily with his aged and pious mother to worship Vishnu at Varāhakshetra,* a *yojana* distant from Mallāpuri, to the North, and feeding Brahmans after coming back to his city. One day, Hari came to Mallāpuri disguised as an old decrepit Brahman, accompanied by his daughter, and asked for food. The king requested him to wait a little until he returned from Varāhakshetra. The old man begged for immediate relief as he was greatly fatigued and his daughter was hungry. The king then suspected that he had been visited by Vishnu in disguise, worshipped the old man and gave him food. He then saw Varāhasvāmī in his proper form, with the goddess Earth on his right hip.

The Brahmans who had come as usual for food were suddenly and miraculously filled up to the neck (*ākanthapūrṇāḥ*) and afterwards besought Varāhasvāmī to remain always at Mallāpuri. The god

* P The village of Tiruvadandai, near Covelong (Kōvalam.)

consented, and being asked why he looked towards the West replied that he did so because the Puṇyakōṣṭhimāna* was to come in the East at a distance of five *yojanas*.

The crocodile added that his father Harinandana abdicated the throne in his favor and became an anchorite. His own name he stated to be Haripriya. (xciv. 87—180.)

The crocodile then told the story of his being cursed. One day a Brahman came and asked for food. The king in his pride treated him with contempt. The Brahman enraged cursed him saying "Become thou a crocodile, O king." The people afterwards interceded with the Brahman for their king, and were told that when he met a votary of Vishnu, the curse would be removed. (xcv. 1—20.) The crocodile then was transformed into a youth of 16 years and went to heaven. Pundarika Rishi taking with him the lotuses strung in garlands, set out to worship Vishnu on the Sea of Milk and arrived at the shore of the Salt Sea. (xcv. 21—55.) The Rishi attempted to bale out the ocean in order to proceed on his journey! This he continued for a year, when he desisted being wearied. At this time an old Brahman approached and questioned him.

The Rishi told the Brahman his story and of his wish to visit Vishnu, and the latter recommended him to abandon his attempt to get over the Sea; this enraged Pundarika who requested the Brahman either to help him or to go about his business. The old man then asked for food, girded his loins and commenced to bale. At the first handful thrown out by

* The name of the large Vishnu temple at Conjevaram.

him, the Sea receded a *kōs*. Pundarika went for food and on returning perceived that his Brahman friend was no other than Vishnu, whom he found reclining on the shore, with the lotus garlands round his neck, facing to the East. The Rishi then worshipped the god, as Sthalasayana, with praises and offerings of lotuses. (xv. 56—75. xvi. 1—10.) Vishnu then told Pundarika to ask a boon. The Rishi replied that having obtained Vishnu he sought for nothing else. "Will he who has reached the boundless Sea of nectar care for the water of a small muddy pond?" He begged that the god would always remain in that place, saying he required no other boon. Vishnu consented and praised Pundarika for making this request. Then came Brahmā to the Sea shore with *Yakshas*,* *Gandharvas*† and *Apsarases*.‡ The drums of the gods sounded, flowers rained from heaven, and the sound of "JAYA!" (Victory) was heard like the roaring of the Sea. All worshipped the god and goddess, and praised Vishnu for his accessibility (*saulabhya*). Afterwards the Brahmans, and the king Mallādhipa or Satānanda, with the people of the city, came to the Sea shore. All were intoxicated with joy at Vishnu's appearance among them, and worshipped him. On being asked under what name he would dwell among them he replied "Know me as Sthalasayi, who here recline on the ground." The King and people worshipped Vishnu and praised Pundarika. Mallesvara then heard the Rishi's history and was rejoiced to learn that his father had been released

* Demi-gods attendant on Kuvāra, the god of wealth.

† See note § p. 204. *infra*.

‡ Nymphs of Svarga, Indra's heaven.

from the Brahman's curse and had gone to heaven. The Brahmans then bathed in the *Pundarikasarasu* and made offerings. The King, following the counsel of *Pundarika*, bestowed gifts and lands upon the Brahmans. Afterwards a *Vimāna*, called *Anandanilayam*, having 7 pinnacles and containing a shining image, descended from *Vaikuntha*,* round which the king built a wall with a *Gopura*. *Siva* concluded with praises of *Mallāpurī*, (xvi. 11—75, xvii. 1—78, xviii. 1—115).

Agastya accepted the arguments of *Sūta*, (which embodied the story of *Pundarika Rishi* given above), took leave of him and set out for *Mallāpurī*. He met with favourable omens on his way and came to a great mountain called *Sauvartana*. Hearing a confused noise above him he looked up and perceived some of *Yama*'s† soldiers dragging away a Brahman. He then saw *Vishnu*'s soldiers release the prisoner and heard the dispute between them and the servants of the god of death. The latter described all the great sins which the Brahman had been guilty of, the like of which had never been seen or heard, while the former maintained that having gone to *Mallāpurī*, and stayed one day at that holy place, all his sins had been washed away and that they who laid hands on him themselves committed sin and rendered themselves liable to be reduced to ashes. (xcix. 1—77).

Agastya was astonished and pressed on towards

* *Vishnu*'s heaven.

† "The Deity of hell; he corresponds with the Grecian god *Pluto*, and the judge of hell *Minos*, and in Hindu mythology is often identified with *Death* and *Time*."—*Wilson*.

Mallāpurī. Passing through a dense forest, he saw six virgin devotees performing penance. He approached them, told them he was Agastya and saluted them. They received him with great respect, and told him they were Gangā, transformed by a curse into the form of six bodies.

The virgins added that formerly when they were performing penance in the forest called Tilavanam all the *Rishis* assembled on the Himavat mountains and discussed the relative merits of the holy waters (*tirthas*). They praised the Gangā and Kāverī, but agreed that the Pundarikā pond was the most excellent of all, and that Gangā and the other rivers should be its slaves!

The Munis having thus decided, went to their respective homes. Gangā, wandering sorrowfully, met Shanmukha,* while he was performing penance in a certain place, and told him the cause of her grief. He in reply said that she had no ground for complaint, as, great though she was, the Pundarikā pond was yet far superior. Shanmukha then told Gangā how, after incurring the sin of killing a Brahmin in his fight with the Dānava named Tāraka,† he had been cleansed from all guilt by bathing in the Pundarikā pond at Mallāpurī. He then told Gangā that all would approve of her putting aside her jealousy and self-love, and that she would be freed from slavery by bathing in those waters. Shanmukha

* Kartikeya, as the "Six-faced."

† Kartikeya (Skanda) was born to lead the armies of the gods, and to destroy Tāraka.—See Coleman's *Mythology of the Hindus*, p. 74 ff., Wilson's note on v. 297 of the *Meghadūta*, and Muir's *Sanskrit Texts*, Part IV., pp. 292 ff. 306.

then taught Gangā the Rāmatāraka,* and told her to perform penance, repeating with six faces this mantra. This she was doing in the Tila forest. Agastya, leaving the virgins, again hastened on to Mallāpuri. (xcix. 78—134.)

Agastya reached Mallāpuri and met there a crowd of Munis round the temple of Sthalasayanasvāmi, called Ānandanilayam. Some lived on water, some lived on air, some on roots, fruits, and leaves. Emaciated in body, they retained life solely by the power derived from penance. They assumed the *Garuda*-posture, lay like snakes, or sat like fowls. Some stood on the point of the toe, others with upraised arms; some sat self-supported in the air, others between five fires.† They were Brahmins and Kshatriyas. Agastya saluted them and told them his name. They received him with different marks of respect, and he begged to be allowed to live with them without performing penance or repeating prayers, on the ground that Hari would be satisfied with simple worship. To this the Munis agreed, and told him to bathe in the Pundarīka pond with a prayerful mind. Agastya did so and then visited the temple. There he saw Sthalasayana, who had graciously descended at the prayer of his worshipper Pundarīka, reclining with his head resting on his right hand and with his left inviting his worshippers to approach him.

Agastya was submerged in the ocean of delight, and offered worship and praise to the god. Vishnu received him graciously, commanded the Muni to

* A formula addressed to Rāma, as *Rāmdya namaḥ*.—Wilson.

† *Pañcāhni*,—four fires and the sun overhead.—See plate 23 in Mrs. Belnoe's *Sundhya*.

worship him daily and to perform the five *Dikshas*,* and appointed him an *Āśrama* named *Asvatha* on the North side of the *Pundarikā* pond. Vishnu then, at *Agastya*'s desire, condescended to narrate to him how *Tārksa* lost and recovered his wings. On one occasion when Vishnu called *Garuda* to carry him on a visit to *Svarga*, the bird came so fast that the dust he raised fell on a pious worshipper of Vishnu who was engaged in his devotions. Vishnu then in anger caused *Tārksa*'s wings to drop off, and the bird fell into a forest on the shore of the Western Sea. After bathing in vain in many holy waters he at last came to *Mallāpurī* where his wings began to grow. Vishnu then instructed *Agastya* in the mode of worship and declared that those were dear to him who loved those that loved him (*matpriyā matpriye priyāh.*) *Agastya* took up his abode accordingly at *Mallāpurī*. (c. 1—113.)

Then *Brahmā* concludes:—

तस्माच्चारद जानीहि विष्णुं मौलभ्यमागरं ।

तेनैव निर्मलं चित्तं भवेत्तव न संशयः ॥ ११४ ॥

यो जानातीह लक्ष्मीं भक्तमौलभ्यमागरं ।

न तस्य चुभ्यते बुद्धिः व्यथा न प्रलयेपि च ॥ ११५ ॥

तस्माच्च तव गत्वा तु भवित्वा स्थलशायिनं ।

स्नात्वा मरसि पुष्टे च चित्तनैर्मलमेष्ट्यसि ॥ ११६ ॥

114. Therefore, O *Nārada*, know thou Vishnu to be an ocean of accessibility ; by him, without doubt, thy mind will become clear. 115. His understanding

* *Diksha* is the ceremony of initiation, the essential part of which is the *Tripa Mudra* or branding the novice with the conch and discus.—*Wilson's Essays*, Vol. I., p. 56.

will not be confused who in this world knows Lakshmiśa,* an ocean of accessibility to his votaries; even at the destruction of the world, [he will suffer] no pain. 116. Therefore having gone there, and bathed in the holy pond and worshipped Sthalasayi, thou shalt obtain purity of mind.

Nārada then goes to Mallāpuri and staying there for "many days," obtains all his desire. (c. 117, 118.)

Note.

It will be observed from the foregoing analysis of the Sthalapurāna that (1) it contains no mention of any of the old rock cut temples or of the shore temple. The Varāhasvami temple is not an exception, inasmuch as the formation of this temple by enclosing the sculptured representation of the Boar Incarnation on the West face of the hill is of modern date.† And (2) no allusion whatever is made herein to the story of Bali or the submersion of his city.

This legend appears to have been composed for the purpose of attracting pilgrims to the place after the construction of the modern Vishnu temples. The Vaishnava author ingeniously makes Brahmā, Śiva, Kārtikeya and all the Saints extol the sin-destroying virtue of Mallāpuri.

The names of kings mentioned in the Mallāpuri Māhātmya appear to be fictitious.

* Vishnu, as "Lakshmi's lord."

† See p. 55, *supra*.

*Description of the Pagodas, &c., at Māvalivaram,
written in the Telugu language by KĀVALI LAKSH-
MAYYA in 1803. [With a translation.]*

[From the Mackenzie MSS., No. 23. C. M. 787.]

౧. పర్వతానికి పుర్రరథాగమం యాశ్వరూపికోవలె. ఇందులో యాశ్వ
రూపు శ్రువాదు. ఈ కోవలముందరనందిని బాష్ప శైవు యెత్తుకొని
పోయినాడు.

౨. దీనికిముందర రెండు కోతులు పేలుచూచుకొంటూ వున్నది.

౩. ఆపడమటిపక్కను పాండవులగర్భపత్ని అయిన ద్రౌపది పైరుగునిలి
కినతోట్టి చకటి నుంచుగా వున్నది. మూడుమంటపాలు యేకశిలను నన్న
ముగా తొలిచినవి వున్నవి. మంటపము ౧-కి వున్న చిత్రాల-వ్యాకరపాం
కులు ౨, లోపల దుర్గ చతుర్భుజాలతోటి వున్నది. పరిచారకదిగ్రహాలు
౪ వున్నవి. తలిష్ఠా రెండు ఆశలకు యిదే ప్రకారముగా వున్నది. ఈ
శిలను దక్షిణపువయపు పడమటిముఖముచేసుకొని చక దుర్గ అష్టభుజాల
తోటి మహిషాసురునిశిరస్సుమీద తనపాదమువేసి తొక్కి వున్నది.

౪. ఇందుకు సమీపముగా దక్షిణభాగమందు భూటకు పడమటివైపు
భిమసేనుడు పాకముచేసిన చాయి వున్నది. దానిమీదికి యెక్కేటందుకు
సాపానాలు వున్నవి.

౫. అందుకు సమీపముగా దక్షిణభాగమందు బండమీదను ద్రౌపది
చేసినవెన్నుముద్ద చక గొప్పగుండుగా వున్నది. అందులో చగము పిల్లి లివిపో
యినది అది ముక్రిగా అగుపడుచూ వున్నది. ఆ పిల్లి అజానముడు తన
స్సుచేసుకొంటూ వున్న పర్వతావకు కట్టివేసెనట్లుగా ముందరకాళ్లు పైకి
యెత్తుకొని వున్నది.

౧. ఇందుకు దక్షిణపుడైపు యేకశిలతోటి అజాననిరక్షణులు వున్నది. ఈశిల తొలిది రెండవ మంటపముతొలిది రెండుస్తంభాలతో అందులో నున్న గర్భగుడి యేర్పరిది శివప్రతిష్ఠ చేసినారు. ఆ లింగాన్ని బూయియెత్తుకపోలే యీ స్థలములోనారు దగ్గర వక విషాయకుడు వుండగా తీసుకపోయి అందులో వుంచినారు. ఈ గర్భగుడికి దక్షిణపు గోడ మీదను కానకమేమేనూ వ్రాసినారు. అది యే లిగి అయినది తెలిసినది కాదు.

౨. ఇందుకు సమీపముగా దక్షిణభాగమందు పరాహస్యామి వుండే యేక శిలామంటపము వున్నది. ఇందులో స్తంభాలు ౨, గర్భగుడి ౧-యీ గర్భగుడిలో యేమీ ప్రతిమలు లేవు. ద్వారపాలకులు యిద్దరు. ఈ గర్భగుడికి పుత్తరిభాగమందు గోడమీదను పరాహస్యామి నామపాదము ధూమి యందు వుంచుకొని, దక్షిణపాదము ఆదిశేషునికడమైనది లెట్టి, దక్షిణోయవ్రమీద లక్ష్మీఅమ్మవారిని అభిముఖముగా వుంచుకొని, దక్షిణపాదము అమ్మవారి పిరుదులమీద వుంచుకొని, నామపాదముచేత దక్షిణపాదము ధరించి రామ పశ్చిమాభిముఖుడై అమ్మవారు పూర్వాభిముఖముతో వుండగా, పరాహస్యామివారు కడమ రెండుభాములయందు శంఖచక్రాలు ధరించి చతుర్ముఖయిత్తుడై ఆస్వాస్థ్యముభావలోకవ చేస్తూ శ్రీదామిలాసార్థము అమ్మవారి దక్షిణపాదము తవనరాహుముఖముతో యంబనముచేస్తూ వున్నాడు. ఇత వికటేసుక పూర్వభాగము చతుర్ముఖాయుక్తముగా వక పురుషప్రతిమ వున్నది. ఈ ప్రతిమకు ఆభిముఖముగా వక స్త్రీ ప్రతిమ వున్నది. ఈ యిద్దరి మీద వక భక్తుడు కృతాంజలియిత్తుడై క్తుతిచేస్తూ వున్నాడు. పరాహస్యామిని ముగ్ధుడు భక్తులు క్తుతిచేస్తూ వున్నాడు. అంతు పుత్తరిభాగమందు వుండే ప్రతిమలు ౯. పూర్వభాగము గోడమీదను పశ్చిమముఖముగా పద్మావతముమీద గజలక్ష్మి వున్నది. ఈమెకిరమ్మమీద గజముఖాలు రెండు వున్నది. ఈ లక్ష్మీకి పుభయపార్శ్వములయందు యిద్దరు యిద్దరు స్త్రీలు ఆభిషేకార్థము పూర్ణకుంభాలు గజతోందావకు అందిస్తూ వున్నారు. ద్వారపాలకుడు వకడు వున్నాడు. అంతు స్త్రీలు ౫, పురుషప్రతిమ ౧, గజముఖాలు ౨ వున్నది. దక్షిణభాగమందు యేకధర్మము ధరించి చతుర్ముఖ యాత్రురాలైన వక దుర్గ వున్నది. ఈమెకు దక్షిణభాగమందు ముగ్ధుడు భటులు

ఖడ్గధారులై వున్నారు. పకలంక వున్నది. పుత్రరథాగమందు ఖడ్గధారులై మొగ్గుయి ధట్టులున్న పకసింహమున్న వున్నది. ద్వారపాలకుడు పకదు వున్నాడు. అంతు ప్రతిమలు ౨, సింహము ౧, బింక ౧. పరాపాప్యమికి యెదురుగా దక్షిణపుగోడకు త్రివిక్రముడు అష్టభుజాయుత్తుడై శంఖచక్ర గదాది పాదవంతులు ధరించి వున్నాడు. ఇతనికి బలిచక్రవర్తి మూడు పాదాలఘూమిదానము యిచ్చె గమక దక్షిణపాదముచేత ఘూమి యావత్తు ఆక్రమించి యీపాదము ఘూమియందు వుంచి నామపాదము పూర్వ లోకము ఆక్రమించేనిమిత్రము అకాశమందు వుంచుకొని వుండగా యీ పాదానకు బ్రహ్మ తప కమండలోదకముచేత అభిషేకము చేసి పూజిస్తూ వున్నాడు. ఇతనికి యెదురుగా జాంబవంతుడు వున్నాడు. బలిచక్రవర్తి దత్తాత్రేయపాదముచేయరాదని మూడోపాదముప ఘూమిదానము చెయ్యవలె నని స్వామిపాదముదగ్గర ప్రార్థనచేస్తూ వున్నాడు. ఇతనివెనుక శుక్రా చార్యుడు వున్నాడు. ఈ బలిచక్రవర్తిధట్టులు పూర్వమందు యిద్దరు పశ్చి మమందు నలుగురు వున్నారు. అంతు ప్రతిమలు ౧౧ వున్నవి. ఇవి పురుషప్రతిమలు. ఈ మంటపము పశ్చిమాభిముఖముగా వున్నది.

౨. పర్వతానకు పూర్వభాగము కొండకొండ మెట్టుమీదను కృష్ణస్వామి వారు ఆడుకొని సింహాసనము యెక్కదానకు పదకొండుపడికట్లు. ఆ మెట్టుమీదినుంచి ఆటలచేతను జారుతూ వచ్చేవారు. వారియొక్క ఆప వాలు వున్నది.

౩. ఈ పర్వతానకు పూర్వభాగమందు అర్జునుడు తపస్సుచేసెనట్లు కిరాతార్జునులవలెనే పర్వతానికి ప్రతిమలు చెక్కినారు. ఇక్కడ అర్జునుడు బాహుద్వయము శిరస్సువందు పూర్వముగా వుంచుకొని తపస్సుచేస్తూ వుండగా ఈశ్వరుడు పశురూపాయుత్తుడై పాశుపతాస్త్రము దమయకము త్రిశూలము మొదలయిన ఆయుధాలు ధరించి ప్రత్యక్షమైనాడు. ఈశ్వరా లానులమధ్యమందు బాదికే దక్షిణభుజముమీద వుంచుకొని దక్షిణపాద ముచేత పిడి పట్టుకొని విశ్వకర్త వున్నాడు. ఈశ్వరుని శిరస్సుమీద సూర్యచంద్రాదులు వున్నారు. అజానునికి నిశువభాగమందు కృష్ణ స్వామి విరూపములో శంఖచక్ర గదాదిధరుడై పశురూపాలతో వున్నాడు. ఇతనికి దక్షిణమందు ప్రాణాచార్యుడు తపస్సుచేస్తూ శుష్కిఘోరమైనశరీ

రమకలవాడై పద్మావహానీనుడై వున్నాడు. ఈ కృష్ణునికి వామభాగ మందు పర్యతము పగిలినది గనుక పాతాళలోకమునుంచి వాగకన్యకలు వెల్లివచ్చినట్లుగానే పంచకన్యకలతోకూడా అలానంది వుద్దేశించి వాగ కన్యక వచ్చినది. ఇందుకు పుత్రరథాగమందు విరావతమునే గలముమీద ఇంద్రుడు భార్యయుక్తముగా శివదళవాసకు వచ్చినాడు అన్నట్లుగానే వున్నాడు. ఈ విరావతావకు వెనుక వక యేనుగు వున్నది. విరావతము కింద యేనుగుపిల్లలు మూడు వున్నవి. పిల్లి తన పిల్లలతోకూడా పూర్వోపాచువులతో పూర్వాభిముఖముగా వున్నది. ఈ దేవేంద్రునికి వలయా కృతిగా గరుడగంధర్వకిన్నరకింపురుపపిర్దవిద్యాధరులు వెువదైనవారు కొం దను భార్యావహీతులై కొందరు భార్యావహీతులై తపోమూర్తులై శివ దళవాసకు వచ్చినట్లుగానే ప్రతిమలు చెక్కినాయి. ఇక్కడ ప్రతిమలు 3౬ వున్నవి. ఈ దేవతలనుధ్యమందు లింకలు 3 వున్నవి. పిటికివెనుక పుత్రరథాగమన మధ్యమందు సింహాలు ౭ వున్నవి. గొర్రె ౧ వున్నది. ఈశ్వరునికి దక్షిణభాగమందు మీడితట్టున ధర్మరాజు భీముడు తపస్సుచే టూ కూర్చున్నారు. పిటికి దక్షిణమందు వంది వ్యాఘ్రము వున్నది. ఈశ్వరునికి దక్షిణభాగమందు ప్రమథగణాలు ఋషులు శివదళవాసకు వచ్చినట్లుగానే చెక్కివున్న ప్రతిమలు ౨౪వున్నవి. సింహము ౧-వంది ౧-లింకలు 3-వ్యాఘ్రము ౧-కోతులు ౨-ఈవ్రకారము భార్య యుక్త ముగా చిత్రవిదితముగా వున్నారు. అంతుప్రతిమలు క్రీ పురుషులు సహ లాం వున్నవి.

౧౦. ఇందుకు దక్షిణము యేకశిలామంటపము. పంచకొండపులు శివు కలిగినది వున్నది. అందుకు స్తంభాలు ౧౫-కి దిగిసిపోయినది ౧ గాక తలివూ ౧౭ స్తంభాలు. తలివూ ౧౭ స్తంభాలలోను నాలుగుకాళ్లు విరుగు చూపినవి. లోతక్కువవి చాగా వున్నవి. ముందరి స్తంభాలకు సింహముల మూతులు వున్నవి. వెనకి సింహాలు ఈ మంటపమునుధ్యమ ఆర వకటి వున్నది. ఇందులో మరేమి లేదు. ఈ ఆరకు యిరుపాక్షాల్లా ఆరలు కట్టవదెనని వెుదలుపెట్టినారుగాని పూరాకాలేదు. ఆరకు యివతల వయిపు అవతలవయిపు గుహలాగు వేరే కాకుండా మంటపములోనే వున్నది. మరేమి యెక్కువ చిత్రాలులేవు, సాదాది.

౧౧. ఈ మంటపానకు దక్షిణము వాయువ్యోత్తరముయొక్క ఆదిద రాయలుగోళరముచుట్టుమాత్రముచేరి వాలుగువముపులా వాలుగు స్తంభాలుమాత్రము వాటివారు. చుట్టూ రాతిదిన్నె కేరివారుగాని గోపురము వారేదు.

౧౨. ఇందుకు తూర్పువయపు స్థలశేఖరస్వామిగుడి.

౧౩. చర్వతానికి పూర్వభాగమందు కృష్ణుడు గోవర్ధవసిరి యెత్తిన మంటపము ౧. ఇందుకు స్తంభాలు ౧౨. ఈ మంటపము పర్యతమకు అంటుకొని పూర్వాభిముఖముగా వున్నది. ఈ మంటపములో పుండే ప్రతిమలు కృష్ణుడు వామహస్తముతో గోవర్ధవసిరి గొడుగుగా యెత్తినాడు. దక్షిణ హస్తముచేత గోపికాజనానకు ఆర్థయము యిచ్చావున్నాడు. ఈ స్వామికి వామభాగమందు ౩ స్త్రీ ప్రతిమలు వున్నవి. ఇందులో యిద్దరు స్త్రీలు నిలుచుకొని వున్నారు. వకరి తలమీద పెరుగుకుండ పుంచుకొని చిన్న వాణ్ణి ముందర పెట్టుకొని వున్నది. దీనివెనుక వకగొల్లవాడు పెత్తిమీద వకపిల్ల చేత వకశిశువును పుంచుకొనివున్నాడు. ఈ నలుగురిమీద గోమూఖాలు ౬ వున్నవి. దీనివెనుక వృషభేశ్వరుడు శయించినాడు. ఇతనికింద సింహాలు ౪ వున్నవి. ఈ కృష్ణునికి దక్షిణభాగమందు బలరాముడు వున్నాడు. ఇతను తన వామహస్తము వకగొల్లవానిమీద వేచుకొని వ్యర్థప్రహరుడై వున్నాడు. ఈ గొల్లవానికి వామభాగము వక స్త్రీ వున్నది. దీనిమీద గోమూఖాలు ౪ వున్నవి. ఈ బలరామునికి దక్షిణమందు ఆవును పాలు పిరుకుతూ పైక గొల్లవాడు వున్నాడు. ఈ ఆవు ముందర దీనివల్సము పైకటి వున్నది. ఇందుకుమీదను ఆవులు చేరేదానికి ఒక గొల్లవాడు పిల్లంగ్రోవి పూరుతూ వున్నాడు. ఇతనిఅంచున వక స్త్రీ పిల్లను పుంచుకొని వున్నది. ఈ ఆవు ముందర బోలు మోముకొని నక స్త్రీ పెరుగుకుండపట్టెట్టి చేతపట్టుకొని వున్నది. దీనికి దక్షిణము వృషభేశ్వరుడు నిలుచుకొని వున్నాడు. ఈ వృషభమువెనుక వక గొల్లవాడు గొల్లది నిలుచుకొని వున్నాడు. ఈ వృషభమువెనుక వక గొల్లవాడు స్త్రీ దక్షిణహస్తము తన వామహస్తముచేత పట్టుకొని వున్నాడు. ఈ వృషభముమీద గోమూఖాలు ౧౬, ముందరభాగమందు దూద ౧, దక్షిణపుగోడకు సింహమూఖాలు ౬ వున్నవి. అందు యీ మంటపములో పుండేవి వున్నవి

దక్షిణాగ్రహము పింహలు ౧౦, స్త్రీ పురుషప్రతిమలు ౧౬, పిల్లలు ౫ వృషభాలు ౨, ఆవు ౧, చూచలు ౨, గోమఘాలు ౨౭ వున్నది.

౧౪. ఈ మంటపానకు దక్షిణము రామానుజమంటపమని వ్రున్నది. ఇది కొండను తొలిచి చేసినారు. ఇందుకు మధ్య స్తంభాలు ౨, పూర్వ పశ్చిమము అడుగులు ౨౦, పుత్తర దక్షిణము అడుగులు ౨౬, ఇందులో ప్రతిమలు లేవు. స్తంభాంకు యేక కలామంటపములో సింహ ముఖాలు ౪ వున్నది. లోపల పుత్తరదక్షిణము రెండు గోడలకు పన్ను గోపురాలవలె యేర్పడిచి గూళ్లు కట్టినారు. అందులో ప్రతిమలు వున్నవి. ఈ మంట పముమందరే స్తంభాలు రాళ్లతో చేసినవిపిన్నవి ౬ వున్నవి. ఇందుకు దక్షిణభాగము కొండకింకే గుడిపెట్టు చేసినారు. ఈ మంటపముమీద వెలు గోటి కింగుమనాయడిమంటపము. ఇందుకు స్తంభాలు ౪. ఇది పద్మపాండ్య చేత రాళ్లుతెప్పించి కట్టించినారుకాదు, శిల్పప్రకారము కట్టించినదికాదు. ఇప్పుడు అంతా శిథిలమైనది.

౧౫. ఇందుకు దక్షిణభాగమందు పెద్దనందువకటి మంటపము చెయ్యి నలెనని రెండు స్తంభాలుచేసి యేకకలామంటపానకు కొంత లెల తొలిచి నారు. అది పూరాకాలేదు గనుక అది నుంచుకు నురుకుగా వున్నది.

౧౬. ఈ మంటపానకు దక్షిణము నర్తరాజువారిమంటపమని యేక కలామంటపము వున్నది. ఇందుకు స్తంభాలు ౪, గర్భాగూర్తు ౩. ఇందులో మరెమి ప్రతిమలు లేవు. మధ్యవున్న గర్భాగూడికి ర్వారపాంతుంకు పగము పనిచేసిన ప్రతిమలు ౨ వున్నవి. ఈ మంటపము యిప్పుడు చేసినదానివ లెనని శిథిలముకాకుండా వున్నది.

౧౭. ఈ మంటపానకు తూర్పు కొండకిండను పూర్వభాగము రెండు పెద్ద నుండ్లు వుండగా వాటిమీదనున్న అర్జునుడు రథము చేసినట్లుగా చేసినారు. అక్కడ యాశ్వరుడు చతుర్భుజాకృతిగా వామపాదమందు పాకు నలము ధరించినాడు. అర్జునుడు పూర్వరూపావృతై రథముచేస్తూ వున్నాడు. వీరికి పుత్తరభాగమందు గయవిగంధర్యశివ్వరవిద్యాధరవిద్యవారిణములు మొదలయినవారగానున్న స్త్రీలుగానున్న యేమనులు పింహలుగానున్న ప్రతిమలు చేసినారు. ఇది కొండచని సాగినది, కొంతపని సాగలేదు.

౧౫. పర్యవేక్షకాధికారిగారు కొండమీద యేకకలామంటపము
 వున్నది. ఇందుకు గ్రామవాసులు యదుపురిమంటపమని అంటారు. ఇందు
 కుస్తంభాలు ౬, శిథిలమైన స్తంభము ౧ గాక తలివూ ౫ స్తంభాలు బాగా
 వున్నవి. గర్భగుళ్లు ౩-౩ మధ్యవున్న గర్భానుడికి కైలాసమనే నామము
 కలిగినది. ఇందులో చతుర్భుజాకృతిలో నామపాదము వ్యవధిముమీద
 వుంచుకొని పరమేశ్వరుడు వున్నాడు. వీరికి నామభాగముందు పార్వతి
 కుమారపార్వతిని పూరుపుమీద వుంచుకొని వున్నది. ఈ పార్వతి పరమే
 శ్వరులమధ్యమందు శంఖచక్రగదాధరుడై చతుర్భుజాకృతిలో విష్ణువున్నా
 డు. పరమేశ్వరదక్షిణభాగము బ్రహ్మచతుర్భుజులతో వున్నాడు. పార్వతి
 కింద వేవకజనము ప్ర^1 ౧ వున్నది. ఈ పార్వతిపరమేశ్వరులు చెందు
 సింహాశలాటాకై కాళ్లుగా కలిగిన మంచముమీద కూర్చుండియున్నారు. ఈ
 మంచముకింద వృషభము ౧ శివునినామపాదము మోసుకొని వున్నది. ద్వార
 పాలకులు ౨ వున్నారు. ఇందుకు పుభయపార్శ్వములయందున్న వున్న
 గర్భగుళ్లలో ప్రతిమలు లేవు. మంటపములో దక్షిణపుగోడకు శివతల్పము
 మీద రంగనాయకులు పూర్వశిరస్సుతో శయనించివారు. పశ్చిమభాగముం
 దు పాదాలనగ్గిర యిద్దరు భటులు. ఇద్దరిలో రంగనాయకులవారిభటుడు ౧,
 మహిషాసురుని భటుడు ౧. ఈ భటులు యిద్దరు బాహుబాహి ముష్టాముష్టి
 దంతాదంతి నఖానఖి కేశాకేశులతో జగదము చేతటట్టుగా వున్నారు.
 ఇతనిమీద గంధర్వులు యిద్దరు వున్నారు. ఆదుగున పరిచారకజనులు ముగ్గు
 రు వున్నారు. ఈ పుత్రరపుగోడకు మహిషాసురమర్దని అమృతాచ ఆప్తబా
 హులతో ఖడ్గధారుడై ప్రనుభగణాలు అయిన భటులు ౮ నుండి, ప్ర^1
 ప్రతిమ ౧, వెరకి ౯ ప్రతిమలచేతను యుక్తమైనదై సింహవాహనముమీద
 కూర్చుండి పూర్వాభిముఖముగా ధనుస్సు తన నామహస్తముచేత గరించి
 దక్షిణహస్తముతో బాణసంధానముచేసి యుద్ధానకు ఆభిముఖుడైన మహి
 షాసురునిమీద వెయ్యవలెనని అకర్ణాంతము యాద్యైనది. కదము బాహుల
 యందు ఖడ్గగదాఖంటాశంఖవరకుతో మరలులు మొదలైన ఆయుధములు
 గరియించి శత్రుచానురంబులుపట్టుకొని వేవకజనము పరివేష్టించియుండగా
 కోపోద్దీపితురాలై మహిషాసురుని సంహారముచేయవలెనని బాణసంధా
 నము చేసినది. ఈశక్తికి యెదురుగా మహిషముఖము కలిగి పశ్చిమాభి
 ముఖుడై అమృతాచి ఆభిముఖముగా తన ద్విబాహులయందు గదగరి

యింది వ్రున్నదై అప్పువారిలో యాభ్యుచేయ్యవలెనని మహిషాసురుడు వ్రున్నాడు. ఇతనికి ఛత్రచామరాలుధరించి ఆయాభసహితులై భటులు యాభ్యుచేకేవారివలెనే వ్రున్నారు. ప్రతిమలు ౭ వ్రున్నవి. ఈమంట పావమయిదురుగా పూర్వభాగమందు గుండు వకటి విమానమచేయవలెనని ఆరంభముచేసెనాడు. అది పూరా కా లేదు. ఈ గుడికి పుత్రరభాగమందు మహిషాసురునితలగడ పరుపు వకటి రాతిలో వ్రున్నది.

౧౯. ఈ మంటపముమీద ప్రేక్షకశ్చేత్యరస్వామిగుడి. ఈగుడిలో వ్రున్నస్వామివారికి యావట్టుము బాగా వ్రున్నవ్వడు అంగడికి వకచిన్నయాక యెత్తితే కాలుపడియాకలు వచ్చేవి. అరవ మంటలో కాలుపడిఅనగా నాశ క్కుంటారు. తెలుగున తవ్వడు అని అంటారు. ఇప్పుడు యాస్వామి వారు యెక్కడయో దొరికిపోయినారు. అదేవి యావత్తు వేదిస్తే ఆలింగము అనుపడుతుందని అన్నారు.

౨౦. ఈ పర్వతానికి నైర్వరీమాంలగాను వరాహస్వామివారిగుడి వ్రున్నది. ఇందుకు స్తంభాలు ౪, గర్భగుడి ౧. దీనికి సుహ అనే సంఖ్య. ఇది పర్వతానికితోలిచినారు. దీనికిమందర సరిగా భక్తాయలు ౬ స్తంభాలతో మంటపముకట్టించినారు. దీనికి ప్రాకారము వ్రున్నది. ప్రాకారమధ్య మందు వకబావిన్ని పెంకాయచెట్లున్న వ్రున్నవి. ఈచేవస్థానము పల్లిమాధి ముఖముగా వ్రున్నది. గర్భగుడిలో వరాహస్వామి వ్రున్నాడు. ఈ వరాహస్వామి వామపాదము భూమియందు వ్రుంచుకొని దక్షిణపాదముదగ్గర భార్యాయుక్తముగావ్రున్న ఆదిశేఖరినినుమీద వ్రుంచుకొని దక్షిణోరువు మీద లక్ష్మీఅమ్మవారిని ఆధిముఖముగావ్రుంచుకొని పామపాదముచేత దక్షిణ పాదముధరించి దక్షిణహస్తము అమ్మవారి పియదలమీద వ్రుంచుకొని తాను పల్లిమాధిముఖుడై అమ్మవారు పూర్వాధిముఖముతోవుండగా వరాహస్వామి వారు కడమ రెండుబాహువులయందు శంఖచక్రాలుధరియించి చతుర్ముఖ యుక్తడై అమృత్యుముఖావలోకనచేస్తూ శ్రీదానిరాసార్థము అమ్మవారి దక్షిణ పదము తనవరాహముఖముతో చుంపనముచేస్తూ వ్రున్నారు. ఈ స్వామివారి పాశేఖరవాహన ప్రత్యక్షమయినారు గనుక అప్పుడు వరాహస్వామివారిని పల్లిమాధిముఖముగా వ్రున్నదిమిక్కిమీది పాశేఖర వాహన అడిగితే అందుకు స్వామివారు మందర కొండలో పుణ్యకోటివిమానముతో వరవరాహస్వామివారు అవతారముచేస్తారు గనుక ఈముఖముగా

పున్నామని చెప్పినారు. ఇది పురాణప్రసిద్ధము. ఈస్వామికి పూజపుర స్కారములు నేటివరకు వడుచుగా వున్నవి. ఈస్వామికి చిత్రమత్ర సంబంధ మైనవన్నె చెట్టివారు. గర్భసుడికి దక్షిణభాగమందు వకశక్తి చతుర్భుజా యుక్తముగా వున్నది. ఈ శక్తికి దక్షిణభాగమందు హరిశేఖరరాజు యింద్రు భార్యలతో వున్నాడు. ఇతనికి వాడు భాగమందు చతుర్భుజాలతో వక పువవప్రతిమ వున్నది. ఆ గర్భసుడికి పుర్రరభాగమందు గజలక్ష్మి వున్నది. ఉత్తరభాగముగోడకు శ్రీరాములప్రతిమ వున్నది. ఈశ్రీరాములవారిని మురి చేస్తూ ఆంజనేయుడు వున్నాడు. ఇంకా అక్కడ కొన్ని ప్రతిమలు వున్నవి. వాటికేట్లు తెలియలేదు. ఈ దేవస్థానానికి ఉత్తరపువైపున ప్రాకారములో పది కాననము వున్నది. ఈ దేవుడు పురాణ ప్రసిద్ధము.

౨౧. ఈ సుడికి పుర్రరపువైపు కొండకు వట్టవడును వర్ణమంటవము వున్నది. పుళిక్కన్నే క్వరస్వామిసుడికి పడమటివయ్యపు అడవిలో వున్నది. అది యేక కొలమంటవము. ఇందులో యేమి యెక్కువ చిత్రాలు లేవు. అరలు వాలుగు మొదలుపెట్టివారుగాని పూరా కాలేదు. ఇందుకు స్తంభాలు ౪ వున్నవి. ఇదిగాక పర్వతానికి పుర్రరభాగమందు పడికట్లు ౨౬ వున్నవి.

౨౨. కొండమధ్యమందు వ్రాపరీకేవలమువుతోట్టి వకటి. కిందట దానిదగ్గర మహాలక్ష్మీవర్ణము. ఇందుకు గురుకాలు యిటికలు మొదలైనవి వున్నవి.

౨౩. ఈ తోట్టికి పుర్రరము ధర్మరాజుసింహాసనము అని సింహాశలగదగా వున్నది. అందుకు పుర్రరముగా పాండవులు దోపాననముచేసిన హిమమంజు డాలు ౫ వున్నవి.

౨౪. ఈ సింహాసనానకు పూర్వభాగము పాండవులు వియ్యముకడిసిన నీరు పొయ్యేటందుకు కాలవ వకటి వున్నది. ఆ కాలవఅంచున భవము పెరికగానే నంది అక్కరిగా వున్నది. ఆ నీరు అచేటందుకు దొన వకటి. ఆ దొనకు తూర్పువైపున దొనలో దిగేటందుకు పాపంచాలు వున్నవి. మహ లకు తిన్నగా రాయంగోపురము అని మట్టుకేళిటప్పుడు దగ్గరకొండను గోపురముదగ్గర పెద్దరాళ్లకు తూట్టుచెట్టి రాయివేడించడలెనని తూట్టుచెట్టి వాని. ఆ పది పూరా కా లేదు. ఆ రాళ్లు కోరిరాళ్లు అని చెప్పుతారు.

ఈ పర్వతానకు పశ్చిమభాగమందు కలికిపున్నయోకశలామంటపములు ౨-కి కొంచెము కథ వున్నది. ఇందుకు మంటపము దక్షిణభాగమందువున్నదానికి స్తంభాలు ౧౨. ఇందులో గర్భగుట్ట ౪. ఈ గర్భగుట్టలోగా దేవుండు ప్రతిమలు లేవు. ఇందుకు గర్భగుడి ౧-కి ద్వారపాలకులు ౨ నా|| ౧౦ మంది ద్వారపాలకులు వున్నారు. ఉత్తరపుగోడకు కంఠము వున్నది. ఇందులో లింగాలను దీక్షివేసిన గుంత పహ వున్నది. ఈ గుడిమందర నీర్లునిలిచేమకుగు ౧ వున్నది. అక్కడ పేముపాదలు వున్నది. పుత్తరభాగమందువున్న మంటపానకు స్తంభాలు ౪, గర్భగుట్ట లేవు. ప్రతిమలు వాటి. ఈ మంటపము పని పూరా కా లేదు. ఈ మంటపానకు పుత్తరభాగము యోకశలామంటపము ౧-కి స్తంభాలు ౨. మరేమియున్నవలు లేవు. ద్వారపాలకులు ౨ వున్నారు. అర వకటి వున్నది.

౨౫. పన్నెండు స్తంభాలమంటపము వకటి.

౨౬. నాలుగు స్తంభాలమంటపము వకటి.

౨౭. రెండు స్తంభాలమంటపము వకటి.

౨౮. ఈ కొండకు పడమటిపార్శ్వము పుష్పకయ్య వున్నది.

౨౯. ఈ పుష్పకయ్య పర్వతమునందు మూడు రథాలువున్నవి. రెండు రథాలకు మాత్రము లోపల కిలనొలిచి అరలు చేశారు. మరిచక రథానికి పుత్తరముఖముగా అర మొదలు పెట్టెవారుగాని పూరా కా లేదు. దీవిదగ్గర లింగము పావపట్టుమున్న చతుర్ముఖాయుక్తమైవగ్రామకేశవగుడిన్ని వున్నది. దీవిదగ్గరవున్న కొండకు రాళ్లుకొట్టి తిరువోక్కేటి మదపల్లికట్టదానకు రవా గాచేస్తూ వున్నారు.

౩౦. పర్వతానికి దక్షిణభాగము అరగడియదూరము శక్తి చతుర్ముఖాయుక్తముగా వున్నది. దక్షిణపార్శ్వమందు చక్రము ధరించివది. ఈమెకు వేనా వృత్తికై భుజులు ఖడ్గధారులై పుణ్యపార్శ్వమలయందు అరుగున వున్నారు. ఈమె పశ్చిమోముఖముగావున్నది. గొడుగుగా పెద్దసింహము పుత్తరాళిముఖముగా వున్నది. ఈశక్తివిహాసము యోకశలలో వున్నది. ద్వారపాలకులు స్త్రీలు యిద్దరు వున్నారు. చతుర్ముఖాయుక్తముగా స్త్రీప్రతి

మలు దక్షిణభాగమందు ౧, పూర్వమందు ౧, పుత్తరమందు ౧, యిందులో
పుండ్రేశక్తిపేరు తెలియలేదు. అంతు క్రీ ప్రతిమలు ౧౨.

౩౧. ఈ విమానము వెనుక పశ్చిమముఖముగా పెద్ద వృక్షాకారప్రతిమ
వున్నది. అది ధూమిలో పూడి వున్నది. అది చూడవలెనని కొంత యిసుక
తీసివారుగనుక నగము అగపడుతూ వున్నది.

౩౨. ఈ విమానము దక్షిణభాగమందు నవలంబివిమానము యేకశిలతోటి
వున్నది. చాదికి అడుగున కొంత మంటపము వున్నది. ఇందులో ప్రతిమలు
లేవు. ఈ విమానపు పుత్తరభాగము ప్రతిమలు ౬, పూర్వభాగము ప్రతి
మలు ౫, దక్షిణము ౩ వున్నవి.

౩౩. ఈ విమానము పశ్చిమభాగమందు సహజేపురివిమానము యేకశిలతో
వున్నది. మంటపము నన్నవి రెండుస్తంభాలతో దక్షిణముఖముగా వున్నది.
యిందులో ప్రతిమలు లేవు. ఈ విమానముచుట్టూ చిత్తరుగా వున్నది. దీని
అందువనే పూర్వభాగమందు యేకశిలతో పడమరకు దక్షిణాభిముఖ
ముగా వున్నది.

౩౪. ఈ విమానానకు పూర్వభాగమందు భీమునివిమానము వున్నది.
యేకశిలతో మంటపమువలెనే పశ్చిమముఖముగా వున్నది. ఇందుకు స్తం
భాలు పశ్చిమమందు ౬, దక్షిణమందు ౨, పూర్వమందు ౪, వెలకి ౧౨
స్తంభాలచేతను ఈ విమానము బహుగొప్పది, దీనిమీద పిడుగు పడి నడిమికి
తీరినది.

౩౫. ఈ విమానానికి దక్షిణము భర్తరాజావిమానము వున్నది. ఇందుకు
స్తంభాలు పశ్చిమమందు ౪. ఈ విమానముచుట్టూ ప్రతిమలు ౮ వున్నవి.
ఈ విమానముమీద వైదక్షిణము చెయ్యిదానకు రెండు ప్రాకారములు
వున్నవి. ఈ ప్రాకారములకీ చిత్తరువుప్రతిమలు ౨౧. ప్రాకారములలో
రెండుఅరలు, స్తంభాలు ౨ వున్నవి. ఈ పయనిత్రాకిన ౮ ప్రతిమలలో
దక్షిణపూర్వోత్తరమువున్న ౫ ప్రతిమల కిరసుమీద ఆక్షరాలుప్రాకినారు.
అవి తెలియ లేదు.

౩౬. గ్రామములో స్థలకయనస్వామిగుడితూపూర్వార్థముగోపురము
రాకీర్తి ౫ వున్నది. దక్షిణమువయిపున ప్రాకారానకులోపల గర్భాగుడి

లో స్థలశయనస్వామివారు దక్షిణదిశను పెట్టుకొని శయనించినారు. పాదాలవద్దగల పుండరీకమహామందిన్ని తామరయున్న పున్నది. ఈ మహామందికి యిక్కడనే ముక్తికొరికివది. ఇందుకు దక్షిణపువయపు యలమంగళాంచాతునుడి, పుత్తరపుతైపున చూడికుడుతలవచ్చువారినుడి, చుట్టూ ఆర్యావంశస్థులూ, తిరుమవ్వల్లి గ, భృగస్తంభము గ, తర్వాత సామగ్రిపుండే పుగ్రాణముకొట్టు వకటి. గోపురమువాకిలికి యరుపాశ్వర్యములలో చొప్పులు కోతులుకలిగినచిత్రరుప్తవ్రాశి పున్నది. గోపురము వాకిలికియవలెల పుత్తర భాగమందు ముప్పై ఆరుకాళ్లమంటపము. స్వామివారు పుట్టెవదివాలలో అందులోనద్విపుండేరి. ఈనుడికి ప్రాకారము వకటి, చుట్టూపున్న ప్రంథాలు ౧౨౨.

౩౨. గోపురమువాకిటికి తిన్నగా తూర్పుభాగాన రాయలగోపురము అంతా చీద్రమైపోయినది. ఇందుచేతను చతుష్పయము రక అడుగులు కిందిమట్టు యవలెల వక ఆరలాగున వుంటుంది. అందులో మరేమి యెక్కువ వింతలు లేవు. ఇందుకు తూర్పున కృష్ణస్వామివారి పుట్టిన మహాశాడు పుట్టుయొక్కమంటపము. అందుకు ప్రంథాలు ౪, పయిన గోపురము.

౩౩. ఇందుకుతూర్పున స్థలశయనస్వామివారిపువ్వులలోట. అందులో శ్రీహనుమాన్లగుడిమంటపము. ఆ లోపల గర్భానుడిలో స్వామి. ఆ స్వామిని అందిలిను యెక్కుకొనిపోయెను.

౩౪. ఈ పాదమూర్తినుడికి పూర్వము పూదత్తాశ్వారు అవతరించినమంటపము. అది కిలిమయిపోయినది. ఇప్పుడు ౧౬ ప్రంథాలు మాత్రము పున్నది. ఈమంటపముముందర వక మంటపము చీద్రమయిపోయినది.

౪౦. ఈమంటపానకు దక్షిణపాశ్వర్యము వూరికి పూర్వభాగము పుండరీకపుష్కరిణి. ఈపుష్కరిణిమధ్యమందు వాలుగుప్రంథాలమంటపము. దీనికి పుత్తరపుతైపువద్దను చిన్న వాలుగుకాళ్లమంటపము. ఈ ఉత్తనదివాలయందు స్థలశయనస్వామివారికి యీ మంటపమువద్దగల పండిట్లకేసి అభిషేకోత్సవముచేస్తారు. ఇందుకు పాపావారు అడుగుమట్టు అందుపున్న మెట్లు ౧౬. ఇందుకు తుల అడుగులు ౩౦౦, అచా అడుగులు ౩౦౦.

౪౧. ఈ పుష్కరిణికి నుదైరపువయపు యిష్టతోట, ఈ పుష్కరిణికి చిన్నగాపువయపు తీవీనూమిడిచెట్టు.

౪౨. గ్రామానికి తూర్పునముద్రతీరమందు చచ్చప్రాకారములున్న నెలలయెడు. ఈస్వామిదేవ స్థలపురాణముతోటి పోయినది. ఈ రథావత యెడకిమ్మి తెలియ లేదు. పచ్చప్రాకారములకు యిప్పుడు రెండుప్రాకారములమాత్రము అగుపడుతూవున్నది. మాడుప్రాకారములకు ఆదియాశము వున్నది. తలిష్టాప్రాకారములకు ఆదియాశము వున్నదిలేనిది ఆగవవకుండా పముద్రములో మునిగిపోయెను. గర్భగుట్టు ౨, అందులో పక గర్భగుట్టలో నివలింగము వున్నది. దానివున్నతము రొమ్ముపాడుగువున్నది. పాపవట్టుము కనుపడ లేదు. ఆ లింగము కింద యెంతవున్నదో తెలియ లేదు. ఈ గర్భగుడి * చేదానికికింద స్వామికి మీదమంచి ఆరు గంధపుమానులు చేకరిజ్జినారు. అందులో రెండుమానులు యెవరో పాపకర్మలు తీసుకపోయినారు. ఇప్పుడు నాలుగుచెక్కలు వున్నవి. పడమటిగోడను పార్వతిపరమేశ్వరుడు యిద్దరూ బాలనుబ్రహ్మశ్రీస్వామిని యిద్దరియందున్న తూర్పుంచెట్టుకొని వున్నారు. యిరుపాశ్వాళలలో బ్రహ్మ విష్ణువు యిద్దరు వున్నారు. స్వామికి తలమీద చెచ్చి తగిలితది. కొంచెము భిక్షుముగా వున్నది. ఇరుపార్శ్వాల ద్వారపాలకులు రెండు ప్రతిమలున్న రెండు కోతులు వున్నవి. సింహాలుమొదలయిన ప్రతిమలుమాత్రము అలలుకొట్టి అరిగిపోయినవి. ఇప్పుడు యిరువై ముద్రై సింహాలుమొదలయినవి కనుపడుతూవున్నవి. ప్రాకారములమందువున్న నందులు కిందబడి మాతులు పసిగినవి. కొన్నిటికి కాళ్లుపోయినవి. రెండోప్రాకారములో శ్రీమహావిష్ణువు దక్షిణము తలపెట్టుకొని పడుకొన్నాడు. స్వామిగుడికి యెదుటనంధమునాటివారు. ఆనంధము యిప్పుడు పముద్రములోవున్నది. అక్కడ మోకాటిబంటిసిగ్గు.

౪౩. పడమటిచెక్కను చిన్నగోపురము. గర్భగుడివున్నది. అందులో పార్వతీ పరమేశ్వరులు యిద్దరు బాలనుబ్రహ్మశ్రీస్వరస్వామిని యెత్తుకొన్నారు. యిరుపాశ్వాళలను బ్రహ్మ విష్ణువు యిద్దరూవున్నారు. ద్వారాల ముందర చినాయకులను చెక్కినారు. నాలుగువయపులా నాలుగుసింహాలు బహు భీకరముగా వున్నవి. తలిష్టా దిగ్రహాలు ధిగ్రములయిపోయి

నది. ఈగర్భగుడిమోదను గోపురముగావున్నది. ఈరెండుగుళ్లపైన కల
కాలుపెట్టివున్నది.

౪౪. ఈజీవస్థానానికి పుత్తరపు పయిపు యేకశిలతో వరుగుజేవునినుడి
దొరిసిందినారు. అందులో రాజప్రతిమ చెక్కినారు. ఆశిలలో పుత్తరపు
పయిపు మహిమమురుదు పడుకొనివున్నాడు. ఈశిలకు పముద్రములో
ఆలలులేగులుకూ వున్నవి. చంద్రోదయము అయినప్పుడు తరంగాలు
కొట్టితే చుట్టూ నీరు వస్తుంది.

౪౫. శివాలయానికి దిబ్బ పదికొరలు మాత్రము పముద్రుడు వుంచి
పుత్తరదక్షిణాం ౨౪ చారలు పడమటికి తోనుకవచ్చినాడు.

౪౬. ఈ శివాలయానికి దక్షిణభాగము మాదుశిలలు వున్నవి. అందు
లో పకశిలమోదను తూర్పుపయిపున చిన్న ఆరతోలిచి ప్రతిమను వుంచి
నారు. ఆరకు పుత్తరపయిపు యేనుగుమూతి దక్షిణము పక గుర్రము వున్నది.
పుత్తరపయిపున యేనుగుపాదము కనపడుకూవున్నది. పడమట పక ఆర
తోలిచినారు. అందులో పక స్త్రీ ప్రతిమవ్రాశినారు. ఆ కింద చిన్న
ప్రతిమలు మూడు వున్నవి.

౪౭. రెండోశిలను సింహముఖముగా కనపడుతుంది. ఇదిపకశిల. ఇం
దుకు యిదే చిత్రముగాని మరియేమి యొక్కవ లేదు.

౪౮. ఈ మాచోశిలమోదను పెద్దరేటానున్న కదుపు చిన్న ఆరానున్న
ఉను విక్రృతాకారముగా వున్నది.

Translation.

1. On the North side of the hill, is an Īsvara temple. In this is Īsvara. Lord Clive took away the Nandī in front of this temple.

2. In front of this are two monkeys, freeing themselves from vermin.

3. On the West side of those figures is a round churn used by Draupadi, the lawful wife of the Pāṇḍavas. There are three *Mantapas*,* hollowed slenderly out of the solid rock. The sculptures in the first *Mantapa* are two Doorkeepers, a four-armed Durgā inside, and four figures of attendants. The other two excavations have the same figures. On the South side of this rock, and facing to the West, is an eight-armed Durgā, treading with her foot the head of Mahishāsura.

4. Near this, to the South, on the West side of the road, is the fireplace in which Bhimasenā† cooked. There are steps to get up to the top of this.

5. Not far from this, to the South, on the face of the rock, is a large round butter ball made by Draupadi. Half of this is said to have been eaten by a cat, which gives the ball a chipped appearance. The cat is seen, with its fore paws upraised, tied to the hill on which Arjuna is performing penance.

6. On the South side of this is Arjuna's *Ratha*,‡ cut out of a single stone. The stone has been cut

* An open temple building. Also written *Mandapa*.

† The third of the five Pāṇḍu princes, commonly called Bhima.

‡ See note * p. 213, *infra*.

into the shape of a *Mantapa*, with two pillars and a *Garbhagriha*,* in which was placed *Siva*. When that *Linga* was carried off by Bu * * [*sic*], the people of this place took an image of *Vināyaka*† which was near and put it in the *Garbhagriha*. On the wall to the South of the *Garbhagriha*, is some inscription written, the character of which is unknown.

7. Near to this, on the South, is hollowed out of the solid rock, a *Mantapa* containing *Varāhasvāmī*. In this are two pillars and a *Garbhagriha*. In the *Garbhagriha* are no figures. There are two Door-keepers. On the wall to the North of the *Garbhagriha* is *Varāhasvāmī*; his left foot is placed on the ground; his right foot rests on the head of *Ādisesha*;‡ on his right thigh is seated, facing him, *Lakshmi*; his right hand is on her hinder parts, his left hand holds her right leg; he faces to the West, and the goddess to the East. The four-armed *Varāhasvāmī*'s two other hands hold the *Saṅkha* and the *Chakra*.§ The god and goddess are regarding each other, and he with his boar-mouth is, in playful dalliance, kissing her right breast. Behind him, to the East, is a four-armed male figure. Facing this figure, is that of a woman. Above these two is a votary with joined hands, uttering praises. Three votaries are praising *Varāhasvāmī*. Altogether, there are nine figures at the

* The sanctuary or adytum of a Hindu temple.

† *Gaṇeśa*.

‡ The thousand headed serpent.

§ See note † p. 292, *infra*.

North end. On the East wall and facing to the West is Gaja Lakshmi, on her lotus throne. Above her head are the heads of two Elephants. On either side of Lakshmi, stand two women reaching pots full of water to the Elephants' trunks, for bathing the goddess. There is one Doorkeeper. Altogether, there are figures of five women, one man, and two elephants' heads. On the South side [of the *Garbhagriha*] is a four-armed Durgâ, holding an umbrella. To the South side of the goddess are three attendants, carrying swords. There is also a deer. On the North side, are three more armed attendants, and a lion. There is one Doorkeeper. Altogether eight [human] figures, a lion, and a deer.

Facing Varâhasvâmi, on the South wall, is eight-armed Trivikrama* holding the *Sankha*, *Chakra*, *Gadâ*,† &c. Bali Chakravarti had given him three paces of land, whereupon the god usurping the whole earth by placing on it his right foot, stretched his left foot to the sky for the purpose of seizing the upper world. Brahmâ is bathing this foot with water from his sacred water pot and worshipping it. In front of Vishnu is Jâmbavat.‡

Bali Chakravarti, thinking it wrong to withdraw a gift, is praying to the god, near his [right] foot, wishing to give him ground for his third pace.§

* Vishnu, as the "Three-Stepper."

† Vishnu's conch, discus, and mace.

‡ King of the bears.

§ Bali when reproached by Vishnu for failing to give him all he had promised, besought the god to place his third step on his head.—See Muir's *Sanskrit Texts*, Part IV., p. 127 f.

Behind him is Sukrâchârya.* Two of Bali Chakravartî's soldiers are on the East side, and four on the West side [of Trivikrama]. Altogether, there are 11 male figures. This *Mantapa* faces to the West.

8. On the East side of the hill, on a rock at the foot, are 11 steps on which Krishnasvâmi used to play at Mounting the Throne. There is also a slide on which he used to amuse himself.

9. On the East side of the hill, the rock has been fashioned into figures representing Arjuna's Penance, as [in the story of] Kirâta and Arjuna.† Here is Arjuna, his two arms extended over his head, performing penance; and here is four-armed Îsvara, as he appeared [to Arjuna,] holding the *Pâsupatastra*,‡ *Damaruka*,§ *Trisûla*,¶ &c. Between Îsvara and Arjuna stands Visvakarma,|| with an adze on his right shoulder, the handle of which he holds in his right hand. Above Îsvara's head are Sûrya, Chandra, &c. Below Arjuna, is Krishnasvâmi in a fane, four-armed and holding the *Sanhka*, *Chakra*, *Gadda*, &c. To his right, is Dronâchârya,** seated in the lotus-posture,†† with emaciated body, performing

* See note * p. 83, *supra*.

† See p. 89 ff., *supra*.

‡ A fabulous weapon.

§ A sort of small drum.

¶ Siva's trident.

|| The son of Brahmâ and architect of the gods.—Wilson.

** See note * p. 81, *supra*.

†† "The thighs crossed, one hand resting on the left thigh, the other held up with the thumb upon the heart; the eyes directed to the tip of the nose."—Wilson.

penance. On Krishna's left, the rock is fissured, so Nāga-maids* appear issuing from Pātāla-loka, and with the five virgins comes a Nāga-maid for Arjuna. On the North side of these appears Indra, accompanied by his wife, mounted on the elephant called Airāvata, coming to visit Śiva. Behind Airāvata is another elephant. Below Airāvata are three elephant cubs. And there is a cat, with her kittens, facing to the East, with upstretched paws.†

Round the god Indra, in the form of a ring, are figures of *Garudas*,‡ *Gandharvas*,§ *Kinnaras*,¶ *Kim-purushas*,¶ *Siddhas*,|| *Vidyādharas*,|| &c., some with wives, some without wives, coming, as ascetics, to visit Śiva. There are here 36 figures. Amongst these demi-gods are three deer. Behind them, to the North, in the middle [of the rock] are seven lions and one sheep. To Īśvara's right, and above, are Dharma-rāja and Bhīma sitting, performing penance. On their right are a hog and a tiger. On Īśvara's right are 24 figures of troops of *Pramathas*,** and *Rishis*,†† coming to visit Śiva. Also a lion, a hog, three deers, a tiger, and two monkeys. They are thus represented accompanied by their wives [?]. Altogether there are 80 male and female figures.

* See note ‡ p. 83, *supra*.

† Cp. note § p. 83, *supra*.

‡ The bird and vehicle of Viṣṇu. § Celestial musicians. ¶ Demi-gods or musicians in the service of Kṛveṇa. || Demigods of undefined attributes, inhabiting the middle air.—Wilson.

** Attendants upon Śiva.

†† Saints or sanctified ages, of whom there are seven orders.

10. To the right of the above is a *Mantapa* [excavated out] of the solid rock. It is called "The five Pāndavas." It has 18 pillars, of which one is broken, leaving 17 pillars. The shafts of four of the 17 pillars are broken; the rest are perfect. The front pillars rest on lions' heads. The total number of lions is eight. In the middle of this *Mantapa* there is a chamber, which contains nothing. On either side of this chamber, the commencement of other chambers, which have not been completed, is visible. There is nothing but a sort of cave on each side of the chamber, with no sculptures; all is plain.

11. To the right of this *Mantapa* you ascend to the *Rājāla Gopura*,* the foundation only of which has been built, and four pillars set up on the four sides. Round this the rock has been shaped into a seat but the *Gopura* has not been constructed.

12. On the East side of this is the *Sthalasekharasvāmī* temple.

13. On the East side of the hill is a *Mantapa* containing Krishna lifting the mountain Govardhana.† In this are 12 pillars. The *Mantapa* joins the hill and faces to the East. The figures in this *Mantapa* are as follows: Krishna holds up the

* I. e. the *Gopura* of the *Rājāsū*, the title of the princes of Vijayanagara. A *Gopura* is the pyramidal tower over the gate-way of a Hindu temple.

† See p. 92 l. *supra*.

mountain Govarddhana with his left hand like an umbrella; with his right hand he is giving the sign *Abhaya** to the Gopikās. On the left of the god, are three female figures. Of these, two are in a standing posture. One has a pot of curds on her head, and a little boy before her. Behind her is a cowherd with a child on his head and an infant in his arms. Above these four are the heads of six cows. Behind them lies *Vrishabhesvara*.† Beneath him are four lions. On *Krishna*'s right, is *Balarāma*.‡ His left hand is on a cowherd, and he is standing with one foot advanced. On the left of the cowherd is a woman. Above them are the heads of five cows. To the right of *Balarāma* is a cowherd milking a cow. In front of this cow is her calf. Above this, is a cowherd playing on a sife to collect the cows. Near him is a woman with a child. In front of the cow is a woman carrying a mortar and holding in her hand a net containing pots of curds. On her right stands *Vrishabhesvara*. Behind the bull stand a cowherd and cowherdess. Behind [? on the right of] the bull is a cowherd, holding with his left hand the right hand of a woman. Above the bull are the heads of 16 cows; in the front there is a calf. On the South wall there

* Holding up the right hand, with the palm to the front, as an assurance of safety. This however is not the attitude of the god, whose right hand points to the ground, a sign, probably, to the people that they should take refuge at his feet. See plate II., *supra*.

† Nandi, the sacred bull of *Siva*. ‡ The half brother of *Krishna*.

are 6 lions' heads. Altogether, in this *Mantapa*, there are 10 lions (on the North and South walls,) 16 figures of men and women, 5 children, 2 bulls, 1 cow, 2 calves, and 27 cows' heads.

14. To the South of this *Mantapa* is the Rāmānuja *Mantapa*. This is excavated out of the hill. In the middle are two pillars. East and West [it measures] 20 feet, North and South 26 feet. There are no figures in it. [At the bases] of the pillars in this solid rock *Mantapa* are 4 lions' heads. Inside, the North and South walls are formed like small *Gopuras*, with niches. In those niches there are figures. In the front of this *Mantapa* are 6 stone pillars. On the South side of it are 13 steps cut out of the rocky hill. Above this *Mantapa* is the *Mantapa* of Velugōti Singama Nāyadu. This has 4 pillars.* It is not built with stones brought by workmen, nor is it built artistically. It is now all in ruins.

15. On the South side of this, two pillars have been made and the rock a little hollowed out, with the intention of forming a large boulder into a monolithic *Mantapa*. The work is unfinished and serves only as a mark for the boulder.

16. To the South of this *Mantapa* is another, cut out of the solid rock, called Dharinarāja's *Mantapa*. It has 4 pillars and 3 *Garbhagrihas*. There are no figures in it. The centre *Garbhagriha* has 2 half finished figures of door-keepers. This *Mantapa* is in as good preservation as if just made.

17. To the East of this *Mantapa*, at the foot of the East side of the hill, are two large boulders on which is figured the Penance of Arjuna. There is *Īsvara*, in his four-armed form, holding in his left hand the *Pāsupata*.* Arjuna, with upraised arms (*ārdhvaabāhu*) is performing penance. On the North side of these are figures of *Garudas*, *Gandharvas*, *Kinnaras*, *Vidyādhara*s, *Siddhas*, *Chāraṇas*,† *Rishis*, &c., and of women; also of elephants and lions. This is partly finished, partly unfinished.

18. On the South end of the hill, on an elevation, is a solid rock *Mantapa*. The name given to this in the village is *Yamapuri*‡ *Mantapa*. This has 6 pillars of which one is broken, and the remaining five are in good order. Of the 3 *Garbhagrihas*, the centre one is called *Kailāsa*. In this, in his four-armed form, with his left foot on a bull, is *Paramesvara*.§ On his left is *Pārvatī*, with *Kumārasvāmī*¶ on her thigh. Between *Pārvatī* and *Paramesvara* is *Vishnu* in his four-armed form holding the *Sankha*, *Chakra*, and *Gadā*. On the right side of *Paramesvara* is *Brahmā* with four faces. Below *Pārvatī* is a female attendant. *Pārvatī* and *Paramesvara* are sitting on a couch, the legs of which are lions' heads. Below this couch is a bull, bearing *Siva*'s left foot. There are 2 Doorkeepers. In the *Garbhagrihas* on

* See p. 89, *supra*.

† Bards, panegyriats of the gods.

‡ "City of Yama," the god of death. The confusion between Yama and Mahishāsurā is probably the origin of this name.

§ *Siva*. ¶ The son of *Siva* and *Pārvatī*.—Cp. note † p. 107, *supra*.

either side of the centre one there are no figures. On the South wall of the *Mantapa* is Ranganāyaka,* reclining, with his head towards the East, on his *Sesha* bed.† At the West end [of this figure], near the feet, are 2 soldiers. Of these two, one is the soldier of Ranganāyaka, and one of Mahishāsura. These two soldiers appear fighting, arm to arm, fist to fist, tooth to tooth, nail to nail, hair to hair. Above Vishnu are 2 *Gandharvas*. Below are 3 attendants. On the North wall is the goddess Mahishamardini‡ with eight arms, surrounded by 8 soldiers armed with swords, representing troops of *Pranathas*, and 1 female figure—altogether 9 figures—mounted on a lion, facing the East, holding a bow in her left hand, an arrow strung with her right hand and stretched back to her ear against Mahishāsura, who is confronting her for the battle. In her other hands she holds a *Khadga*,§ *Gulā*, *Ghantā*,¶ *Sankha*, *Parasu*,|| *Tomara*,** and other weapons, also a *Chhatra*,†† and *Chāmara*,‡‡ and surrounded by attendants, she, inflamed with anger, has strung an arrow to slay Mahishāsura. In front of the *Sakti*§§ and facing the goddess, is the buffalo-headed Mahishāsura, holding a club in his two hands and furiously intent on doing battle with the goddess.¶¶

* Vishnu, as the 'Lord of Raṅga' (Srīraṅgam, near Trichinopoly.)

† See note * p. 33, *supra*.

‡ Pārvatī, as "Slayer of Mahisha."

§ A sword. ¶ A gong. || An axe. ** An iron club. †† An umbrella. ‡‡ See note * p. 100, *supra*. §§ The energy or active power of a deity, personified as his wife.—Wilson. ¶¶ See p. 99 ff., *supra*.

Soldiers, equipped for war, appear also as engaged in the battle, and holding over Mahishâsura the *Chhatra* and *Châmara*. There are 7 figures. In front of this *Mantapa*, to the East, the commencement of forming a boulder into a *Vimâna** has been made, but the work is unfinished. On the North side of this temple is the stone bed and pillow of Mahishâsura.

19. Above this *Mantapa*, is the temple of Olakkannesvarasvâmi. When this city flourished, a small fanam used to be collected from each shop, making a quarter measureful (*kâluṇṇadi*) of fanams, for the god in this temple. In the Tamil language they call a quarter measure *olakku*.† In Telugu it is called *tavvedu*. The god has rolled away some where. They say that if all the jungle is cut down, that *Linga* will be found.

20. At the South-west corner of the hill is the Varâhasvâmi temple. In this are 4 pillars and 1 *Garbhagriha*. It is called "The Cave." This is excavated out of the hill itself. Exactly in front of it, the votaries and others have erected a *Mantapa* having 6 pillars. There is a wall round this. In the middle of the walled enclosure are a well and coconut trees. This temple faces to the West. In the *Garbhagriha* is Varâhasvâmi. This Varâhasvâmi has his left foot on the ground; his right foot is placed on

* A pyramidal temple in the form of a god's chariot.

† Prop. Urakku (உரக்கு.)

the head of Ādisesha, who is near him with his wife ; on his right thigh, and facing him, is the goddess Lakshmi ; his left hand holds her right foot, and his right hand is on her hinder parts ; he faces to the West, the goddess to the East. The other two hands of the four-armed Varāhasvāmī hold the *Sankha*, *Chakra*, &c. The two are looking into each other's face, and Varāhasvāmī in playful dalliance is, with his boar-mouth, kissing the right breast of the goddess.

This very god appeared to King Harisekhara, and when asked by him the reason of his facing to the West, the god replied that Varadarājasvāmī* would thereafter appear as an incarnation in the *Punya-kotivimāna* at Kanchi† and that therefore he faced in that direction. This is celebrated in the *Purāna*.‡ The worship of this god continues to this day. The god has been painted in colours, as in pictures. On the South side of the *Garbhagriha* is a *Sakti* with four arms. To the South of the *Sakti* is Harisekhara and his two wives. On his left is a four-armed male figure. On the North side of the *Garbhagriha* is Gaja Lakshmi. On the wall at the North end is a figure of Sri Rāma. Āñjaneyan§ is praising Sri Rāma. There are also some other figures there, the names of which are unknown. On the North side of this temple,

* Vishnu, as "The boon-conferring god."

† Prop. Kāñchi (Conjeveram).

‡ See p. 173 f., *supra*.

§ Hanumān, the monkey chief; so called from his mother *Añjana*.

within the enclosure, is an inscription. This god is celebrated in the *Purāna*.

21. To the North of this temple, on the middle of the hill is a *Mantapa*. It is in the jungle, on the West side of the *Olakkannesvarasvāmi* temple. It is cut out of the solid rock. In it are no particular figures. Four niches have been commenced, but are unfinished. There are 4 pillars. Besides this, there are 24 steps on the hill, on the North side.

22. In the middle of the hill is *Draupadi's* turmeric vat.* Near this, is the place where the palace was recently built. There are signs of this, viz., bricks, &c.

23. To the North of this vat is the lion-pillowed couch called *Dharmarāja's* throne (*śimhāsana*). To the North of this are 5 pits used by the *Pāndavas* for burnt offerings.

24. On the East side of this throne is a channel which carried away the water used by the *Pāndavas* for washing rice. On the edge of that channel is [a stone] in the form of a bag, just like a treasure pack. To hold the water there is a reservoir. On the East side of the reservoir there are steps to descend into it. When the foundation of what is called the *Rāyala Gopura*, was laid in a line with the Palace, holes were made in the large rocks on the hill near the *Gopura*, with the intention of splitting the stone.

* I. e. bath. Turmeric (*Curcuma longa*) is smeared over the body by Hindu females after bathing.

That work is unfinished. The rocks are called the "Monkeys' Rocks." There is a story connected with the two solid rock *Mantapas* adjoining each other, on the West side of the hill. Of these, the *Mantapa* on the South side has 12 pillars, and 5 *Garbhagrihas*. There are no gods or figures inside these *Garbhagrihas*. To each *Garbhagriha* there are two Doorkeepers, making 10 Doorkeepers in all. On the North wall there is a *Sankha*. In these [*Garbhagrihas*] there are holes from which *Lingas* have been taken out. In front of this temple the water collects and forms a pond. In this are reeds. The *Mantapa* on the North side has 4 pillars—no *Garbhagrihas*. Figures *nil*. The work is unfinished. To the North of this *Mantapa* is a solid rock *Mantapa*, having 2 pillars. There is nothing else particular about it. There are 2 Doorkeepers and one chamber.

[The above 3 *Mantapas* may be enumerated as:—]

25. A twelve pillared *Mantapa*.
26. A four pillared *Mantapa*.
27. A two pillared *Mantapa*.
28. On the West side of the hill is a salt-marsh.
29. Between this salt-marsh and the hill are three *Rathas*.* In two only of these is the rock hollowed out and formed into chambers. In the third the commencement of a chamber has been

* Chariots, or chariot-shaped temples, otherwise called *Vimanas*.

made on the North side, but it is unfinished. Near this are a *Linga* and *Yoni*² and a temple with a four-armed village goddess. Stones are being cut from the hill near this and sent to Tiruvalikkēṇi† to build a [temple] kitchen.

30. At a half *gadiya*'s‡ distance from the hill to the South is a *Sakti* with four arms. In her right hand she holds a *Chakra*. In attendance on the goddess, on both sides of her, are 6 soldiers armed with swords. The *Sakti* faces to the West. In front is a large lion facing to the North. The *Vimāna*§ of this *Sakti* is monolithic. There are 2 female Doorkeepers. There are figures of four-armed females—1 on the South, 1 on the East, and

* The *Linga* is the phallic emblem of Siva, symbolic of the attributes ascribed to him by his worshippers, as the supreme lord, the beginning of all existences, the cause of causes. The Telugu word (*Pīṇavattama*) above translated "Yoni," properly signifies the pedestal *Līṅga-cūṭa* (or *Agla*—Coleman), on which the *Līṅga* stands. The raised edge of this represents the *Yoni* (vulva), an emblem of *Pārvatī* as the female energy of the deity. For a discussion of the question as to whether the phallic emblem was derived from the religion of the aboriginal or non-Arian Indians, see Muir's *Sanskrit Texts*, part IV., p. 344 ff. For Mythological accounts of the origin of *Linga*-worship, see the same work, p. 325 ff. Also Vane Kennedy's *Researches*, p. 298 ff.—Twelve great *Lingas* were set up in different parts of India, several of which were destroyed by the early Mahomedan conquerors. See H. H. Wilson's *Essays*, Vol. I., p. 221 ff. where the names and localities are given.—A miniature *Linga* is worn on his person by every *Langāyat*, generally round the neck in a silver casket.

† Triplicane, the Mussulman quarter of the town of Madras.

‡ The Indian hour of 24 English minutes, (Sansk. *Ghatikā*.) into sixty of which the Hindus divide the day. An "hour's [walking] distance" is considered to be 1½ mile.

§ The five *Rathas* are here called *Vimānas*—See note * p. 213, supra.

1 on the North side. The name of the *Sakti* in this temple is unknown. Altogether there are 12 female figures.

31. Behind this *Vimāna* is the figure of a large sacred bull facing to the West. It is buried in the ground. Some of the sand has been removed for the purpose of seeing this figure, so half of it is visible.

32. To the South of this *Vimāna* is Nakula's* *Vimāna* formed of a single stone. At the bottom of this is something of a *Mantapa*. There are no figures in it. On the North side of this *Vimāna* are 6 figures, on the East side 5 figures, and on the South side 7.

33. On the West side of this *Vimāna* is Sahadeva's *Vimāna* formed out of a single stone. The *Mantapa* has 2 slender pillars and faces to the South. There are no figures in it. This *Vimāna* is carved all round. Near it, on the East side, is a monolithic elephant facing to the South.

34. To the East of this *Vimāna* is Bhīma's *Vimāna*. It is of one stone, like a *Mantapa*, and faces to the West. It has 6 pillars on the West side, 2 on the South, and 4 on the East—with 12 pillars in all. This *Vimāna* is a very large one. It has been struck by a thunder bolt and split in the middle.

35. To the South of this *Vimāna* is Dharma-

* Cp. note † p. 103, *supra*.

rāja's *Vimāna*. It has 4 pillars on the West side. Round this *Vimāna* are 8 figures. On this *Vimāna* are 2 parapets for the performance of *Pradakshina*.^{*} On the parapet walls are 21 carved figures. There are 2 chambers on the parapets, with 2 pillars. Of the above mentioned 8 figures, there are letters engraved over the heads of 5 facing to the South, East, and North. These are not understood.

36. In the village is the *Sthalasayanasvāmi* temple with the entrance to the East, a *Gopura*, and 5 doorways. At the South end, within the enclosure, in the *Garbhagriha* reclines *Sthalasayanasvāmi* with his head to the South—near his feet are *Pundarika Mahāmuni* and a lotus. This *Mahāmuni* here obtained final emancipation (*mukti*). On the South side of this is *Yalamaṅganāñchāru*'s† temple. On the North side is the goddess *Cāḍikoduta*'s‡ temple; around are 8 *Ārvārs*' temples, 1 sacred kitchen, 1 flagstaff and 1 store room containing utensils.

In the doorway of the *Gopura*, on either side, are paintings of groups of figures and monkeys.

* "Reverential salutation by circumambulating a person or object, keeping the right side towards them."—Wilson.

† *Prop.* *Nilamāṅgaināchīyār*, the goddess Earth, *Bhūdevī*.

‡ So called because she, when a girl, took the flowers kept for offerings to the deity, and wore them in her hair. She is said to have sprung from the earth, and to have been found by *Peria Ārvār* in his *Tulasī* (*Ocymum sacrum*) garden. The *Ārvār* called her *Kōdai*, brought her up as his own daughter, and offered her, at her own desire, in marriage to *Vishnu*, at *Srirangam*.—See *Guruparam-parāprabhāsam*, p. 17 ff.

On this side of the doorway at the North end is a *Mantapa* of 36 pillars. The god comes into this on festival days. This temple is enclosed by a wall and round it are 123 pillars.

37. Straight in a line with the *Gopura* doorway, to the East, is the *Rājala Gopura*, all in ruins. The foundation is 44 feet square and on this side there is a sort of chamber. In that there is nothing very extraordinary. To the East of this is the *Mantapa* in which *Krishnasvāmi* is swung the day after his birth-day. This has 4 pillars and a *Gopura* (?) on the top.*

38. To the East of this is *Sthalasayana's* flower garden. In that is a temple of *Srī Hanumān*. The god was inside, in the *Garbhagriha*. He was taken away by *Andilin* (?).

39. To the East of this *Hanumān* temple is the *Mantapa* into which *Pūdattālvārt* descended. It is in ruins. Now only 16 pillars remain. In front of this is a ruined *Mantapa*.

40. On the South side of this *Mantapa*, to the East of the village, is the *Pundarikapuskariṇī*. In the middle of this tank is a four pillared *Mantapa*. On the North bank of it is a small *Mantapa* with 4 pillars. On festival days, they say, sheds are erected near this *Mantapa* for *Sthalasayanāsvāmi*, and the anointing-feast (*abhishekokotsava*) is celebrated. This tank has 16 steps to the bottom of it. It is 300 feet square.

41. On the North side of the *Pushkarini* is a date garden. On the South side are cashew nut trees.†

* See note * p. 34, *supra*, and plate XL, No. 1.

† The third of the 12 *Ārvāṛ* or apostles of *Vishnu*.—See Ziegenbalg's *South-Indian gods*, p. 71 f. Also note * p. 133, *supra*.

‡ *Anacardium occidentale*.

42. On the Sea shore to the East of the village is the seven-walled Siva temple. The [local] name of the god went with the *Sthalapurāṇa*, and has since become known to none. Of the seven walls (*prākāra*) only two now appear. There are signs of three [more] walls; whether traces remain of the other walls cannot be ascertained as [their supposed site] is buried in the sea. There are two *Garbhagrihas*, in one of which is the *Linga* of Siva. Its height is that of a man's chest. The *Yoni* is not visible. How deep the *Linga* is below is not known. This *Garbhagriha* had been built with six sandal wood beams above the god. Of these, some sinners have taken away two. Four beams now remain. On the western wall are *Pārvatī* and *Paramesvara* with the young *Subrahmanyaśvāmī* seated between them. On the two sides are *Brahmā* and *Vishnu*. The god has had a blow on his head, and is somewhat cracked. On the two sides are figures of two Doorkeepers and two monkeys. The figures of lions, &c., only have become effaced by the action of the waves. The figures of twenty or thirty lions, &c., are now visible. The *Nandis* which were on the walls have fallen down and had their faces broken—some have lost their legs. Within the second wall lies *Srī Mahā Vishnu* with his head to the South. In front of the temple is placed a pillar. That pillar is now in the Sea. The water there is knee deep.

43. On the West side is a small *Gopura*. There is a *Garbhagriha*. In that are *Pārvatī* and *Paramesvara* carrying the young *Subrahmanyaśvāmī*. On the two sides are *Brahmā* and *Vishnu*. In front of the doorways *Vināyakas* have been carved. On the four sides are four lions, very terrible. The

rest of the idols are defaced. There is [as before stated] a *Gopura* over this *Garbhagriha*. *Kalasa** have been placed on both these temples.

44. On the North side of this temple, a temple of the god *Varuṇa*† has been cut out of a single stone. In that is sculptured a figure of a King. On the North side of that rock lies *Mahishāsura*. The waves of the sea reach this rock. At moon-rise‡ when the waves beat, it is surrounded by water.

45. The sea has kept himself only 10 fathoms away from the mound on which is the *Siva* temple. On the North and South sides of it, he has receded 24 fathoms to the West.

46. To the South of this *Siva* temple are three rocks. On the East side of one of these rocks a small chamber has been hollowed out and a figure placed in it. On the North side of the chamber is an elephant's head; and on the South, a horse. On the North side [of the rock] appears an elephant's foot. On the West side, a chamber has been hollowed out. In that is sculptured a female figure. Below that are three small figures.

47. On the second rock appears a lion's face. This is one stone. On it there is only this carving, nothing more.

48. On the third rock are a large head, a belly, and a small chamber, of very misshapen form.

* See note * p. 172, *supra*.

† The deity of the waters and regent of the West.—Wilson.

‡ The popular notion is that the Sea boils with delight at the sight of his offspring *Candra*, who was produced at the Churning of the Ocean. The phenomenon of the moon's influence on the tides doubtless underlies this fiction.

Sanskrit sloka—pp. 13, 166.

The statement that this couplet is a quotation from the Mahābhārata appears to be inaccurate. It would seem to have been borrowed from Conjeveram (Kāñchīpura) whose Māhātmya contains the following lines* :—(Seshadharmā xlix, 10, 11.)

गंगाया दक्षिणे भागे योजनानां शतद्वये ।
पंचयोजनमात्रेण पूर्वांभीधेस्तु पश्चिमे ॥
वेगवत्युत्तरे तीरे पुण्ड्रकोट्यां हरिः स्वयं ।
वरदस्मर्वभूतानामद्यापि परिदृश्यते ॥

South of the Ganges two hundred *yojanas*, five *yojanas* westward from the Eastern sea; on the north bank of the Vegavati,† in the Panyakoti[-*vimāna*], Hari himself, the giver of boons to all living beings, is even at this day present.

* Alluded to in Heyne's *Tracts on India*, p. 334 n.

† The stream here called Vegavati is not to be confounded with the river in Madura which formerly bore that name and is now called the Vaignai. The Nīpavams Māhātmya tells us of a great *Linga* situated on the North bank of this river, and half a *yojana* west of the "famous city" (? Kalyānapura.—Cp. Nelson's *The Madura Country*, part iii, pp. 6 L, 44.)

तपश्चचार परमं शतसंवत्सरावधि ।
वेगवत्युत्तरे तीरे महालिंगस्य चोत्तरे ॥
पश्चिमे श्रीपुरस्यापि योजनार्धं तपस्थलं ।
तत्र लिंगं प्रतिष्ठाप्य ब्रह्मेश्वरसमाह्वयं ॥
अर्चयन्नामसाहसैस्त्रिकालं कमलैश्शुभैः ।
जपन् श्रीरुद्रमंत्रैश्च शतरुद्रीयमेव च ॥

The Inscriptions—p. 53. ff.

Mr. Arthur Burnell of the Madras Civil Service has been good enough to place at the Editor's disposal copies of the inscriptions on the Ganesa temple and Ratha at Mávalivaram, and the buried Siva temple at Sūravai Kuppam, made (so far as the inscriptions were legible,) by that gentleman in 1867. They are here given in the modern Devanāgarī character :—

Inscription on the Ganesa temple—p. 57 and plate XIV.

सम्यक्स्थितिसंहरकारणं वीतकारणः भूयादत्यन्तकामाय जगतां काममर्दनः ॥

अनायश्चिचवमायीभावगुणो गुणभाजनः आ — [जीयात्]

यस्याङ्गुष्ठभराक्रान्तः कैलाशः भद्रशाननः पातालमगमद् * श्रीनिधिस्ता —

भक्तिप्रद्रेण मनसा भवभूषणलीलाया दोषणा च यो भ * भारज्जीयात् स श्रीभरच्चिरं ॥

अत्यन्तकामो नृपतिर्निर्जितारतिमण्डलः स्वातो रणजयः शम्भोस्तेनेदं वेद्य कारितं ॥

* * * निष्कलः शोभः * * * विजयतो शङ्कर काम * नः ॥

राजराजो * रमश्चक्रवर्त्तिजमर्दनः तारकाधिपतिः स्वस्थो जयतात्तरणाङ्कुरः ॥

श्रीमतीत्यन्तकामस्य द्विपदोपापहारिणः श्रीनिधेः कामराजस्य हराराधन सङ्गिनः ॥

अभिषेकजलापूर्णे चित्रकामुजाकरे आस्ते विगाले मुमुक्षुः शिरस्सरसि शङ्करः ॥

तेनेदङ्कारितं शब्दो

षट्

लको रुद्रः ॥ अत्यन्तकामपक्षवेष्टर श्री —

† This line and the next down to ॥ occur on the floor of the Rāṣānāja Mandapa—pp. 45, 297, The words after ॥ occur also on the East face of the 3rd storey of the Southernmost (Dharmarāja's) Ratha, but the ending is हा रणजयः

Inscription on the buried Śiva temple—plate XV.

श्रीमतीत्यन्तकामस्य द्विषद्

प्यापहारिणः श्रीनिधेः काम

राजस्य हराराधन मङ्गिनः ॥

यभियेकजलापूर्णे चित्ररत्नाम्बुजाकरे

आस्ते विशाले सुमुखः शिरस्सरसि शङ्करः ॥

तेनेदङ्कारितं शब्दोर्भवन्नं भूतये भुवः कै

लासमन्दिरनिभं भूदृताम् मूर्ध्नि तिष्ठता ॥ भक्तिप्रद्वे

ण सनमा भवं भूषणलीलया दोषा च यो भुवन धत्ते

मन्दिरं शुभम् प्रजानामिष्टमिच्छार्थं —

शिवम् • येषां वसति हृदये कुपयमति विमोः†

जीयात्स ओ भरच्चिरं ॥॥ अतिरणचण्डः पतिरवनिभु
 जां अतिरणचण्डेचरमकरीत् । द्विमगिरितन
 या गुह्यगणमहिती नियतकतरतिर्भवत् पद्म
 पतिः ॥॥ गुर्वीमीशानभक्तिम् ओयमतिशायनीं दुरिवह्म भारमुद्या
 निस्समाध्याजदानं परमं अतिरणचण्डाज्ञया
 स्थाने निर्वापितेस्मिन्विदिता यज्ञा ईतानि भक्ता भूताना
 नामष्टा भूर्तिश्चिरमतिरणचण्डेचरे यात् निष्ठा गित्तः ॥
 कलकाजस्य ॥ समरधनन्तयः संभ्रमधीरः ॥

Note.

It will be observed that in the Gueco temple inscription Mr. Durnell reads Rautajaya instead of Jayaraja. This agrees with Dr. Hobbington's own transcript (plate XIV.) though in the translation the name has been changed to Jayaraja.

The following is a revised translation of Slokas 1, 2, and 5 of the Ganesa temple inscription:—

1. May Kāmamardana,* the cause of existence, continuance, and destruction, [himself] uncaused, be [propitious] to the boundless desires of the world.

2. May he, [himself] without illusion, [yet] of multiform illusion—without attribute, [and yet] the divider of attributes * * * be triumphant.

5. The king of fully satisfied desires and crowds of conquered enemies, known as Ranajaya—by him was this house of Sambhūt built.

Inscriptions on Dharmarāja's Rathas—p. 37 ff. and plate XVII.

Northern face—base.

श्रीनरसिंहः (left hand.)

Eastern face—base.

? भुवनभाजनः (right hand.)

प्रिधिविभारः [? पृथिवीभारः] श्रीभरः (left hand.)

Southern face—base.

अत्यन्तकामः अनेकोभायः (right hand.)

? अमेयः त्रैलोक्यवर्द्धनः विधिः (left hand.)

Northern face—second storey.

स्थिरभक्तिः मदनाभिरामः (left hand.)

विधिः (1)

* Siva, as "Slayer of Kāma," the god of love.—See Coleman's *Mythology of the Hindus*, p. 75 and Vans Kennedy's *Researches*, p. 297 ff.

† A name of Siva.



FIG. 1. WELL IN THE TEMPLE AT GILGAMESHA

शोनरसिंहः भुवनभाजनः श्रीमयः

अप्रतिहतशासनः (2)

कामलकवितः अमेयमायः

सकलकल्याणः (3)

नयनमनोहरवासः (*right hand.*)

अतिमानः (4)

Eastern face—second storey.

अनुपमः (*right hand.*) वामः (*left hand.*)

? भयोत्तरः (*right hand.*) परावरः (*left hand.*)

Western face—second storey.

सत्यपराक्रमः (*right hand.*)

परावरः (1)

Southern face—second storey.

सकित (1—*unfinished—left hand.*)

नयनमनोहरः

सर्वतोभद्रः (2)

श्रीनिधिः

निरुत्तरः (3)

विधिः (*right hand.*)

विभ्रान्तः (1)

Eastern face—third storey.

* अत्यन्तकामपद्मवेशर श्री हा (*middle.*)

रणजयः (1)

Annexed (plate XXIV.) is a sketch taken by Mr. Burnell of the buried Śiva temple (Atirana-chanda Mandapa) at Sāluvan Kuppam, after it had been excavated for the purpose.

Arjuna's penance—p. 90 and plate I.

The following description is contained in slokas 1537—1542 of the Vanaparva of the Mahābhārata (Calcutta edition, Vol. I., p. 463):—

रमणीये वनोद्देशे रत्नलोणोऽर्जुनस्तदा ।
 तपस्युग्रे वर्त्तमान उद्यतेजा महामनाः ॥
 दर्भचीरं निवस्थाय दण्डाजिनविभूषितः ।
 शीर्षञ्च पतितं भूमौ पर्श्वं समुपयुक्तवान् ॥
 पूर्णं पूर्णं त्रिरात्रे तु मासमेकं फलाशनः ।
 दिगुणेन हि कालेन द्वितीयं मासमत्ययात् ॥
 तृतीयमपि मासं स पचेणाहारमाचरन् ।
 चतुर्थेत्वय मंग्राप्ते मासे भरतसत्तमः ॥
 वायुमची महाबाहुरभवत्पाण्डुनन्दनः ।
 ऊर्ध्वबाहुर्निरालम्बः पादाङ्गुष्ठायधिष्ठितः ॥
 सदीपस्पर्शनाच्चास्य बभूवुरमितौजसः ।
 विद्युदम्बोरुहनिभा जटास्तस्य महात्मनः ॥

Then Arjuna delighting himself in the pleasant forest, awful in his brightness, magnanimous, clothed in a *darbha** garment, adorned with a staff and deer-skin, performed severe penance and fed on the withered leaves which fell on the ground. He spent one month feeding on fruit once in three days; a second month eating at intervals of double the length; a third month also eating food once a

* *Poa cynosuroides*, a species of grass used in many solemn and religious observances (Wilson)—also called *Kusa*.

fortnight; when the fourth month arrived, the most excellent of the Bhâratas* feeding on air, having long arms, the son of Pându,† with upraised arms, unsupported, stood on the point of his great toe. By constant ablutions, the matted locks of this man, of boundless brilliancy, lofty minded, were like lightning and the lotus.

Death of Mahishâsura—p. 101 and plate IV.

Extract from the Mârkanḍeyapurâna—(Ed. Benerjoe, p. 441 f.)—Devimâhâtmya.

इति क्रोधमभातमापन्नं महासुरं ।
 दृष्ट्वा सा चण्डिका कीपं तदधाय तदाकरोत् ॥
 सा चिन्त्वा तस्य वै पाशं तं बबन्ध महासुरं ।
 तस्याज माहिषं रूपं सोऽपि बद्धो महामुधे ॥
 ततः मिहोऽभवत्सद्यो यावत्तस्याम्बिका शिरः ।
 क्षिन्वति तावत्पुरुषः खड्गपाणिरदृश्यत ॥
 तत एवाशु पुरुषं देवी चिच्छेद शायकैः ।
 तं खड्गचर्मणा सार्द्धं ततः सोऽभूत्सहागजः ॥
 करेण च महामिहं तद्वक्त्रं जगर्ज च ।
 कर्षतस्तु करन्देवी खड्गेन निरकृन्तत ॥

* Descendants of Bharata, from the extent of whose authority over the greater part of India, the country was called Bharatavarsha.—Wilson.

† So styled by courtesy only, Arjuna being in truth the progeny of Indra, the god of the firmament.—See Wilson's preface to Johnson's *Selections from the Mahâbhârata*, and his note at p. 7, *ibid.*

and immediately became a lion. No sooner did Ambikâ cut off his head, than he appeared as a man, sword in hand. Then Devî quickly with arrows destroyed the man together with his sword and shield. He then became a great elephant. With his trunk he dragged the great lion and roared. Devî with her sword cut off the trunk of that dragging one. Then the great Asura again assumed the form of a buffalo, and as before agitated all things animate and inanimate in the three worlds. Then Chandikâ, the mother of the world, having become wroth, drank good wine again and again, laughed with her red eyes, and roared. That Asura also, filled with strength, valour, and pride, hurled mountains at Chandikâ. She crumbling his missiles with a cloud of arrows, her countenance inflamed with wine, spoke to him in confused accents thus: "Roar, roar, O fool, for a moment while I drink wine. The gods will soon roar when thou art slain here by me." Having thus spoken, she sprang upon the buffalo. Placing her foot on his neck, she struck him with her trident. Then trodden under foot by her he came half out of his own mouth,* and was overcome by the great valour of Devî. The great Asura doing battle was slain by Devî, who with a great sword cut off his head. Then with lamentations perished the whole army of Daityas,† and all the troops of Devatâs exceedingly rejoiced. The Suras‡ with the heavenly Maharshis§ praised Devî, the chief Gandharvas sang, and the troops of Apsarases danced.

* I. e. He came in his proper form out of the buffalo's mouth.

† Demons, Asuras, children of Diti, the mother of the Tûas or giant race of Hindu mythology, by Kaeyapa, grandson of Brahmâ.

‡ Deities, Devatâs.

§ The fourth of the seven orders of Rishis.

Notices of the SEVEN PAGODAS will be found in the following works :—

- GENTIL, *Voyage dans les mers de l'Inde*, Vol. I. (Paris, 1779.)
Asiatic Researches, CHAMBERS (William) in Vol. I. (Calcutta, 1788);
 and GOLDBINGHAM (J.) in Vol. V. (1795).
 SONNERAT (M.), *Voyage aux Indes orientales et à la Chine*. (Paris,
 1782). English translation, *Voyage to the East Indies and China*.
 (Calcutta, 1788-89.)
 CRAWFORD'S (Quintin) *Sketches of the Hindoos*, Vol. I. (London
 1792.)
 HARTNER, *Reise längst der Küste von Coromandel*, Vol. II.
 BARTOLOMEO (Fra Paolino da San), *Viaggio alle Indie orientali*.
 (Roma, 1706). English translation, *Voyage to the East Indies*.
 (London, 1800.)
 DANIELL'S (T. and W.) *Oriental Scenery*, (London, 1795—1806.)
 VALENTIA'S (Lord) *Voyages and Travels to India, &c.*, Vol. I. (Lon-
 don, 1809.)
 Allgemeine Geographische Ephemeriden, EHRHART in—1809, and
 DALBERG (Baron), 1810.
 SOUTHEY'S (Robert) *Curse of Kehama*. (London, 1810.)
 GRAHAM'S (Maria) *Journal of a residence in India*. (London, 1812.)
 GRAHAM'S (Maria) *Letters on India*. (London, 1814.)
 HEINE'S (Benjamin, M.D.) *Tracts on India*. (London, 1814.)
Oriental Magazine, Antiquarian (? Lieutenant John BRADDOCK) in
 Vols. I, II. (Madras, 1819—20.)
 HAMILTON'S (Walter) *East India Gazetteer*. (London, 1815.)
 CRAWFORD'S (Quintin) *Researches*. (London, 1817.)
 HAMILTON'S (Walter) *Description of Hindostan*. (London, 1820.)
 LANGLES (L.) *Monuments Anciens et Modernes de l'Hindoustan*.
 (Paris, 1821.)
 HEEREN (A. H. L.), *Historische Werke*. (Göttingen, 1821—28). Eng-
 lish translation, *Historical Researches, Asiatic Nations*, Vol. II.
 (London, 1846.)
 FOLLARTON (John) "Manuscript notes extracted from the Journal of
 his travels through Hindustan, during the years 1817, 1818, 1819,
 and 1820." (List of authorities in Hamilton's *Gazetteer*, edn. 1828.)
 WILSON'S (Horace Hayman) *Descriptive Catalogue of Mackenzie's*
Collection of Oriental Manuscripts. (Calcutta, 1828.)
 HEER'S (Bishop) *Narrative of a Journey through the Upper Pro-*
vinces of India; with an account of a Journey to Madras and the
Southern Provinces. (London, 1828.)
 CONDER'S (Josiah) *Modern Traveller*, Vol. X. (London, 1830.)
Transactions of the Royal Asiatic Society of Great Britain and Ire-

- land, BARINGTON (Benjamin Guy, M.B., F.R.S.) in Vol. II. (London, 1830.)
- BORLEN (P. von), Das alte Indien mit besonderer Rücksicht auf Aegypten, Vol. II. (Königsberg, 1830.)
- Calcutta Christian Observer, PERCIVAL (Rev. Peter) in—(Calcutta 1832.)
- BITTEL (Carl), Erdkunde, Vol. 6, Ost-Asien. (Berlin, 1836.)
- Madras Journal of Literature and Science, TAYLOR (Rev. William) in Vol. VIII (Madras, 1838); and MAHON (Rev. George William A.M.), BRADDOCK (Lieutenant John), TAYLOR (Rev. William), and ELLIOT (Walter) in Vol. XIII (Madras, 1844.)
- FERGUSON'S (James) Rock-cut temples of India. (London, 1845.)
- Journal of the Royal Asiatic Society of Great Britain and Ireland, FERGUSON (James) and NEWBOLD (Captain T. J., F.R.S.) in Vol. VIII. (London, 1845.)
- Journal of the Asiatic Society of Bengal, NEWBOLD (Captain T. J.) in Vol. XV. (Calcutta, 1845); and GUBBINS (Charles) in Vol. XXII. (Calcutta, 1853.)
- LASSER (Christian), Indische Alterthumskunde, Vol. I. (Bonn, 1847.)
- FERGUSON (James) Illustrations of Ancient Architecture in Hindostan. (London, 1847.)
- PERCIVAL'S (Rev. Peter) Land of the Veda. (London, 1854.)
- PHAROGAN'S Gazetteer of Southern India. (Madras, 1855.)
- GRAVE (Karl, D. Th.), Reise nach Ostindien, Vol. III (Leipzig, 1856.)
- BRUCE'S (James) Scenes and Sights in the East. (London, 1856.)
- MURRAY'S Hand-book of India, by EASTWICK (Edward B.) Part I.—Madras. (London, 1859.)
- FERGUSON'S (James) Rock-cut temples of India. (London, 1861.)
- FERGUSON'S (James, F.R.S., M.E.A.S.) History of Architecture, Vol. II. (London, 1867.)
- ZIEGENHAIN (Bartholomaeus), Genealogie der Malabarischen gotter, erater, ungeänderter, nothdürftig erweiterter abdruck besorght durch Dr. Wilhelm Germann. (Madras, 1867.)
-

INDEX.

A

Ābhaya 206*
 Achyuta-rāya 115, 117
 Adam's Peak 20
 Adisambhava 126
 Ādisesha 201, 211
 Admetus 5
 Adondai 69, 113 f.
 Āgastya 176, 181 ff.
 Āgrahāra 47, 117
 Āhava Malla 132, 134 ff., 139, 142
 Āirācata 104*, 204
 Ājunta (Ājanta) 37*
 Alphabets, Ancient 56†
 Amasis 71 f.
 Āmbikā 229
 Āmūrkota 133 f.
 Āmūrnat 133 f.
 Ānandanilayam 181, 183
 Ānigiri 135
 Āniruddha 13
 Āñjanā 211§
 Āñjaneya 211
 Ānanna-deva-rāya 112*
 Ānurādhapura 24
 Apollo 5
 Āpsaras 186, 229
 Ārddhanārīra 37†
 Argha 214*
 Ārian temples 157, 171*
 Ārjuna 99, 151, 226 f.

Ārjuna's penance 4, 87, 89 ff., 200,
 203 f., 208, 226 f.
 Ārjuna's Ratha 79*, 105*, 206
 Armenia 71
 Ārtaxata 70
 Ārvār 133, 216
 Āryam 61†
 Āryan temples 171†
 Āshvākhari 176*
 Āsura 176, 184
 Āsuras 47, 83, 99*, 101*, 229†
 Āsvatha 184
 Ātirānachanda 59
 Ātirānachanda Māndapa 120
 Ātirānachanda Pallava 120, 126, 128
 Ātirānachandeshvara 59, 126*
 Ātri 176
 Australia 71
 Āyodhyā 140

B

Bagistan 74
 Bālakrishna 94
 Balarāma 206
 Balhāra 26
 Bali 3, 13, 47, 166, 169, 185
 Bali, submersion of his city(?) 11,
 15, 34, 48, 169, 185
 Bali Chakravartī 202
 Balicota Simeonaida 153*
 Bamean 71
 Bānāsura 12, 14

Banawassi (Banavâsi) 140
 Behar 21, 26†
 Beirout 73
 Belnos' (Mrs.), Sandhya, referred to 183†
 Belzoni's Egypt and Nubia, referred to 71
 Be-Sitoun 73 f.
 Bhadrakālī 50†
 Bhadrâ river 133
 Bhāgavatapurāṇa, referred to 93
 Bharata 227*
 Bhāratas 227
 Bhāravi 91†
 Bhava 162*
 Bhavānī 101, 103*
 Bhūma 200†, 204
 Bhūmasena 200†
 Bhūma's Ratha 10, 105†, 147*, 215
 Bhouja family 114
 Bhūdevī 216†
 Bhūta 133
 Bigandet's Life of Gautama, referred to 20*
 Bodhi tree 20*
 Bogahab 20
 Bonomi's Egyptian Antiquities, referred to 73
 Bo tree 20†
 Braddock (Lieutenant J.) 63 ff.
 Brahmā 33, 84, 97, 149, 176, 180
 184 f., 202, 208, 218, 229†
 Brahmaleka 176
 Brahmāṇḍapurāṇa 173
 Brahmācama 176
 Bricks 151
 Bruce's Scenes and Sights in the East, referred to 11†, 77*;
 quoted 77†
 Buddha 17*† 20†, 21†, 22*
 Buddha, worship of 24
 Budha 21†

Burschur 171
 Burckhardt's Travels, referred to 73
 Burnell (Arthur) 221, 223, 225
 Burnes (Sir Alexander) referred to 71
 Burton's Excerpta Hieroglyphica, referred to 72
 Buto 71

C

Canara 113
 Carnatic 114, 117*
 Cashmere (Kashmir) 157, 171
 Cat's penance 88§, 204
 Cavery (Kāveri) river 136, 182
 Ceylon 162 f., 166
 Chakra 35*, 100, 201 ff., 208, 211, 214
 Chalukya dynasty 139
 Chalukya dynasty of Kalinga 120
 Chalukya inscription 136
 Chalukya Princes of Kalyāṇ 127*, 135
 Chalukyas 137, 138, 140
 Chāmara (chauri) 100*, 209 f.
 Chānd 19†
 Chāndī 101*
 Chāndikā 228 f.
 Chāndipāṭha 99*†, 161*
 Chandra 19†, 203, 219†
 Chārasas 208
 Chhatra 209 f.
 Chellambam (Chitambaram) 160
 Cholaa 127, 137, 140 f.
 Churning of the Ocean 219†
 City of Bālī, submerged (?) 11, 15, 34, 46, 169, 185
 Clemens Alexandrinus 27
 Olive (Lord) 200
 Coins found at Māvalivaram 16, 164, 169*
 30

Coleman's Mythology of the Hindus, referred to 182†, 214*, 224*
 Combacorum (Kumbhakorum) 168
 Companra-ndiyār 117*
 Conjeveram (Kāñchipura) 69, 112*, 113, 117, 127, 179*, 211, 220
 Coromandel Coast 162, 169; encroachment of the Sea on 46, 52, 117 f.
 Covelong (Kōvalam) 2, 178*
 Ctesias 74
 Cōdikoduta 216

D

Danys 84, 229
 Damaruka 203
 Dānava 91†, 182
 Dancing women 23
 D'Anville, *Antiquité géographique de l' Inde*, quoted 26†
 Darbha 175, 226
 Date trees 155||
 De Havilland (Colonel) 58, 60, 129
 Denon, Egypte, referred to 79
 Devadāsi 23
 Deva Malla-rāja 111
 Devanāgarī alphabet 9
 Devanēri 119
 Deva-rāja 112*, 115, 117*, 118
 Devatās 23, 99*, 229
 Devī 50§, 85, 101*, 229
 Devīmāhātmya 101*, 227 ff.
 Dhāravarani 125
 Dharmarāja 6, 36, 104, 204
 Dharmarāja's Mantapa 207
 Dharmarāja's Ratha 100*, 216, 222, 224
 Dharmarāja's throne 6, 7, 32, 86, 150, 212
 Dharwar (Dhārwar) 135, 139

Diksha 183*
 Diodorus Siculus 74
 Dipastambha 51‡, 158†
 Diti 220†
 Dolotsava Mantapa 34, 50, 217
 Doorkoepora 50*, 200, *et al.*
 Dow's History of Hindōstan, referred to 3
 Draupadi 7, 104, 200
 Draupadi's bath 7, 32, 86, 212*
 Draupadi's Ratha 104†
 Dronāśchārya 31*, 88||, 203
 Durgā 33, 49, 77, 87, 99 ff., 149, 200, 202
 Durgāpūjā 99*, 101*
 Duryodhana 89
 Dvajastambha 11†
 Drākakā 13
 Dwārapālas 50

E

Earib, the goddess 178
 Eastwick's Prom Sāgar, quoted 93†; referred to, 24†
 Ecbatana 74
 Edrisi 26
 Egypt 71, 73
 Egyptian Architecture 8
 Egyptian quarries 147*
 Egyptian Ruins 79
 Egyptians 71
 Ehnd 73
 Elephanta 31, 37, 40, 45, 71, 148
 Elephants 8, 35, 77, 87, 104, 202
 Elliot's (Sir H. M.) History of India, referred to 26*
 Ellis (Francis W.) 46, 60, 127†
 Ellis' (Francis W.) Meas'd Right, referred to 141
 Ellora (Elūra) 37*, 92*, 94‡, 115, 148, 150, 152, 171

F

- Fa Hian's pilgrimage, referred to 166†
 Fergusson (James), quoted 37*, 159; referred to 153
 Fergusson's Ancient Architecture of Hindostan, quoted 108*
 Fergusson's Rock-cut Temples of India (1846), quoted 150
 Fergusson's Rock-cut Temples of India (1864) referred to 45
 Ferishta, referred to 21

G

- Gadā 202 f., 208 f.
 Gadiya 214
 Gaja Lakshmi 50§, 202, 211
 Gajapati princes 114
 Ganda Deva-rāya 117*
 Gandharyas 180, 204, 208 f., 229
 Ganosa 30*, 76, 79, ff., 152
 Ganesa temple 4, 56, 39, 61*, 69, 79, 154 f., 200, 221 ff.
 Gangā 182 f.
 Ganges 12, 52, 98†, 166, 220
 Ganagondaram inscription 136, 138 f.
 Garbhagrāha 201, et al.
 Garuda 184
 Garuda-posture 183
 Garudaas 204, 208
 Gautama 20*†
 Gentil, Voyage dans les Mers de l'Inde, referred to 11*; quoted 27 ff.
 Ghantā 209
 Ghatikā 214†
 Gibbon, quoted 162
 Ginja 115
 Godāvarī 137
 Goddadenni 24

Goldstücker's Sanscrit Dictionary, referred to 97†

- Gopāla 5
 Gopalas 49, 53
 Gopikās 206
 Gôjās 31
 Gopis' churn 77*
 Gopara 181, 205*, 216, 218
 Gothic Architecture 8
 Govarddhana 92 ff., 205 f.
 Graham (Mrs.), referred to 45 ff., 52, 59*, 60
 Granite at Māvalivaram, Description of 146, 147*
 Grantha alphabet 54*, 56†
 Gray (Captain), referred to 71
 Guruparamparāprabhāvam, referred to 216†
 Guzerat 26

H

- Haimavati 102†
 Bala Kannada alphabet 115
 Hamdell 20
 Hanumān 211§
 Hanuman temple 217
 Hari 98†, 178, 183, 220
 Harinandam 179
 Haripriya 179
 Harisekhara 178, 211
 Heber's (Bishop) Narrative, referred to 11†, 45, 52, 169
 Heeren's Historical Researches, referred to 164†
 Herodotus, referred to 71 f.
 Heyne's Tracts on India, referred to 142*, 229*; quoted 153*
 Himālaya 89, 102
 Himavat 102†, 182
 Hiranyakāshipu 12, 84*
 Hiranyāksha 12, 84

Hobart (Lord) 56§
 Howarth (Lieutenant), 151
 Hadleston (Andrew), 45, 48 f.
 Huli Honors 139

I

Idaiyan Padai 119 f.
 Indra 14 f., 89§, 92, 104*, 204, 227†
 Indra Sabhā, at Ellora 92*
 Indra's heaven 180‡
 Inscriptions 9, 32, 35, 37, 53 ff., 69,
 93‡, 103, 113 f., 116, 126 ff.,
 132 ff., 138 f., 141, 221 ff.
 Irattaiipādi 132, 134, 138 f.
 Īvara 89 f., 200, 203 f., 208
 Īvara temple 200

J

Jallipalli 154
 Jain temple 106†
 Jaina religion 113
 Jāmbavat 202
 Jananāthapura 132, 134, 141
 Jayarasa (?) 233
 Jayarasa Stambha (?) 57
 Jayasimha 137
 Jebangiri 98†
 Job, Book of 73
 Jones (Sir William), quoted 93,
 102 f.
 Journal of Royal Asiatic Society,
 referred to 135
 Judges, Book of 73

K

Kadal Sangama 130, 139
 Kadamba family 140
 Kadamba Gangā 140
 Kailāsa 57, 97*, 208
 Kailāsa, at Ellora 160, 171

Kalasa 172*, 210
 Kālī 101*
 Kalinga 126, 140
 Kalinga dynasty 127*
 Kalpa 98†
 Kalyān 127*, 135 f., 140
 Kalyāṇapura 220†
 Kāma 224*
 Kāmamardana 224
 Kāmarāja 58, 110^d, 126, 128
 Kanchi 211
 Kāñchi 127, 211†
 Kāñchīpura Māhātmya 220
 Kandy 24
 Kapilavāsta 17†
 Karnatakakadem 114 f.
 Karnāṭaka-rājāhalī 115*
 Kārtikeya 59, 107, 182*, 185; ori-
 gin of name 107‡
 Kasyapa 229†
 Kauravas 31*
 Kāvurī 182
 Kernerah (Kāshari) 62
 Kennedy's (Vans) Researches, re-
 ferred to 98*, 214*, 231*
 Kereṣṭa 70
 Kermanahch 73
 Kesavārya Śrī Rangāchārya 128
 Khadga 209
 Kimpurushas 204
 Kiṇaras 204, 208
 Kinnier (Macdonald), quoted 74
 Kīrāta 91*, 203
 Kīrātārjunīya 91‡
 Kīrti Varma 127*
 Klings 138
 Knox's History of Ceylon, refer-
 red to 19; quoted 23
 Kōḍai 216‡
 Kolapūr 139*
 Kongales 135
 Kongas 138

Koppara-Kesari Varma 136
 Kāvī 23
 Ko-Virāja-Kesari Varma 136
 Krishna 5, 13 f., 30 f., 38, 92 ff.,
 151, 205 f.
 Krishna Mandapa 5, 48 f., 33, 55,
 92 ff., 205 f.
 Krishna-rāya 112*, 115, 117*,
 153*
 Krishna's butter ball 76, 77*,
 147*, 200
 Krishnasvāmi 203, 217
 Krittikā 107†
 Kudalgi Svāmi 139
 Kulōttunga 125†
 Kulōttunga Cholan 113
 Kumārasvāmi 208
 Kurdistan 70
 Kuntaladema 136, 138, 140
 Kusumbas 69, 113, 127, 141
 Kusa, 226*
 Kaveri 57, 97*, 186*, 204*

L

Laborde, referred to 71, 73
 Lakshmesvar 136, 139 f.
 Lakshmi 201, 211
 Lakshmi 185
 La Loubère, referred to 20 f.;
 quoted 17, 22
 Land measure 123
 Lankā 18
 Latona 71
 Linga 11†, 30, 34, 56†§, 96*, 107,
 120, 128*, 157†, 159, 201, 210,
 213, 214*, 218, 220†
 Linga and Yoni 214
 Lingavedi 214*
 Lion S, 104
 Lotus-posture 203
 Lycus river 73

M

Māhālipuram, the name 111
 Mackenzie (Colonel) 46 f., 63, 75
 Mackenzie MSS. referred to 111,
 116, 118 f., 125†, 127†, 153, 169
 Mādāra 175
 Madura 117*, 166†
 Madura Country 220
 Mahābali 47, 55, 81f.
 Mahābalipura, the name 3, 33,
 111, 165
 Mahābhārata 4, 6, 13, 31, 69, 91†,
 113, 220, 226 f.
 Mahādeva 77, 80, 89§, 96 f., 107
 Mahāmalaipōr, the name 111
 Mahāmalla race 127
 Mahāmantra 176
 Mahāmāyā 21*
 Mahāmuni 216
 Maharsia 229
 Mahendra Sānta 126
 Mahimadu or Marālamu 112*
 Mahishamardini 209
 Mahishāsura 33†, 49, 77, 97, 99 ff.,
 109, 149†, 200, 205†, 209 f.,
 227 ff.
 Mahishāsura rock 109, 159, 219
 Malabar Coast 162 f.
 Malayālam alphabet 61†
 Malenrpha 164
 Malécheren 14
 Malla 111 ff.
 Mallādhira 180
 Malla family 113 f.
 Mallāpuri 177 f., 191 ff.
 Mallāpuri, the name 163†
 Mallāpuri Mahāmoyna 173 ff., 185
 Mallāpuri or Mallāpuri-kahetram,
 the name 111*
 Malla-rāya 112*
 Mallāguda 14*, 111*, 170

Mallesvara 178, 180
 Māmallapuram, the name 111
 Māmadil-purī 112^b
 Māmallai-pūr, the name 118
 Māmallai Perumāl 133, 141
 Maṇḍapa or Maṇḍapa 200* *et al.*
 Maṇmatha 57
 Maṇu 97†
 Maraga 70
 Mārkaṇḍeyapurāṇa 99†, 101*, 227 ff.
 Maṭha 139
 Maundrol, referred to 70
 Māvaligangā, origin of the name 3
 Māvalipuram, the name 3
 Māvalivanam 112
 Māvalivarum, the name 111, 163†
 Mavamalūr 112^b
 Māvalivarum, its position 146
 Max Müller, referred to 22†
 Mâyā 21*
 Media 70, 74
 Mercury 20 f.
 Meru 175
 Mēlkōṭa 177
 Monkeys 4*, 76, 77†, 200
 Monkeys' Rocks 213
 Moor's Hindu Pantheon, referred
 to 80, 93†, 94*, 102†
 Moir's Sanscrit Texts, referred to
 83†, 84*, 89†, 91†, 97†, 101*,
 107†, 182†, 202, 214*
 Makundaśyār Kōvil 100†
 Manis 175, 182 f.
 Maralādhara 94
 Murray's Handbook, quoted 106*
 Myas Hormas 162

N

Nāga-Maids 204
 Nāgas 88†, 154
 Nahervālā (Nahrwāla) 26

Nakula and Sahadeva's Rath
 103†
 Nakula's Vimāna 215
 Namuchi 13
 Nanda 5, 31†
 Nandi 97, 104, 109†, 155†, 159,
 200, 206*, 218
 Nandivaram 112^b
 Nārada 175 f., 184 f.
 Naradīyapurāṇa, referred to 98*
 Narasimha Avatāra 12
 Nārkyana 97†, 99
 Narmadā (Nerbuddah) river, 149
 Nāyar (Nair) women 48
 Nelatūr 128
 Nelson's The Madura Country,
 referred to 220†
 Nepaul 17†
 Newbold, quoted 149
 Newbold's Geology of Southern
 India, referred to 46†
 Newbold's Notes on the Coast of
 Coromandel, quoted 137*, re-
 ferred to 169*†
 Nilamangaiśchīyār 216†
 Nūgund inscription 139
 Nile 71
 Nīpavana Māhātmya, quoted 220†
 Nomius 5

O

Olakkannesaravāmī 210
 Ootramaloor (Uttaramallūr) 115c
 Orissa 114

P

Pālār river 113|
 Pālī inscriptions 117 f.
 Pālī language 9, 17 ff., 21, 61*
 Pallava 120
 Pallava Mardū 127
 Pallavas 128

Palmyra trees 22, 78, 155|
 Pāṇavatāṁsa 214*
 Pāñchāgni 183
 Pāṇḍavas 31*, 103*f, 200, 205, 212
 Pāṇḍa 46, 89, 151, 227
 Pāṇḍa princes 200†
 Pāṇḍya kingdom 114, 166
 Paramesvara 208, 218
 Paramesvara Mahāvarāha Viśṇu
 133 f., 141
 Parasiu 209
 Paragbur 139
 Pāravā 33, 50†§, 59, 78, 80, 85,
 96 f., 102*f, 107, 149, 157, 177,
 208, 214*, 218
 Pāsa 109
 Pāsupata 208
 Pāsupatāṣṭra 89, 91, 203
 Pātāla or Pātāla-loka 57, 82, 204
 Pavarakāraṇa's choulāry 124, 123,
 128
 Peacock 77
 Pennār river 113
 Periya Ārvār 216‡
 Persia 73
 Petra 71
 Pharaoh's Gazeteer, referred to
 149§
 Pihan 21
 Pīlāiyār 76
 Pillar in front of Shore Temple
 71, 108 f., 158 f., 218
 Pīthāpūr 126
 Pleiades 107‡
 Poedan 21
 Porter (Sir R. K.) referred to 79
 Prābāt 19
 Pradakṣiṇa 216
 Prahlāda 12
 Pramathas 204, 209
 Prem Sāgar, quoted 93†, referred
 to 94†

Prinsep, referred to 127§
 Ptolemy 164
 Pūḍuttārvār 217
 Pullkara-nagara 136
 Pullikēsi 127*
 Pundarikapushkarini 217
 Pundarīka pond 152 ff.
 Pundarīka Rishi 170, 177 ff., 216
 Pundarikasura 181
 Panyakotivimāna 179, 211, 229

R

Rājamalla 127
 Rāja Rāja Chola 128
 Rāja Rāja Narendra 157
 Rājendra Deva 132, 134, 136
 Rāmānujīyyar Mandapa 95‡, 207,
 222
 Rāmātāraka 183*
 Rāmesvaram 137
 Rannajaya 223 f.
 Ranganāyaka 209
 Rathas 7†, 8, 35, 52, 60, 71, 103 ff.,
 126, 147*, 155, 213, 214§
 Rāvna 57
 Rattakula 138 f.
 Rattichalli 139
 Rāyala Gopura 95, 205, 212, 217
 Rāyala 205*
 Relandus, Dissertationes, quoted
 27
 Remmes 73
 Renaudet, Anciennes Relations,
 quoted 94
 Rishis 90, 182, 204, 229§, et al.

S

Sadras (Saduranagaputtanam) 2,
 146, 163
 Sahadeva 103†

- Sahadeva's Vimānā 215
 Saka 71
 Salvas 56†
 Sakti 209, 211, 214 f.
 Salsette (Sāshthi) 37*, 62
 Salt-marsh 163, 213
 Sāluvan Kuppam 69 f., 149, 146 f., 221, 225
 Samana Kodam 17 ff., 21, 22†
 Samān 224
 Samdutt 139
 Samvartana 181
 Sani 80†
 Sankara Bhārati 139*
 Sankarar 139*
 Sankha 201 ff., 208 f., 211, 213
 Sanscrit, Ancient Alphabets of 60
 Sanscrit language 54*
 Sanscrit Sloka 13, 166, 220
 Sassanian era 74
 Sāstrakāraṇ 99
 Sotāmanda 178
 Saturn 80†
 Satyaloka 175
 Satya Sriya 127*
 Savanūr 136
 Sculptures and Excavations, Unfinished state of 9 f., 150, 153 f.
 Sea, The god of the 15
 Sea of Milk 177, 179
 Semiramis 74
 Seha 7, 33, 93, 159
 Seshadharma, quoted 220
 Setu (Beldge of rocks at Ramcsaram) 140
 Seven Pagodas, the name 2, 167
 Shanmukha 182
 Shaw's Travels, referred to 4†
 Shaugar 73
 Shore temple 19, 35, 51, 107 f., 156 ff., 218 f.
 Siamese 2, 17
 Siamese priests 22
 Sidon 70
 Siddhas 204, 208
 Sinha 7 ff., 31 ff., 35, 120
 Sinhama or Singama Nāyadu 70, 115c, 116d, 153, 207
 Simhāsana 7
 Simhikā 15*
 Simā 73
 Singalam 136*
 Singhalese 23
 Siva 10, 32, 34, 57 ff., 79 f., 69, 91†, 97, 101 f., 104 ff., 149, 157, 176 f., 181, 183, 291, 294, 298, 214*, 218, 224
 Siran lake 70
 Sivānī 149
 Skanda 167†, 182†
 Skāndapurāṇa 90*
 Smārta sect 139*
 Soma 19†, 21†
 Somesvara Deva I. 137 f.
 Somesvara Deva Chalukya I. 136
 Sonitapura 13§
 Spence Hardy's Manual of Buddhism, referred to 19§, 20†, quoted 21†
 Southey's Curse of Kehama, referred to 66
 Sphynx 94
 Sramana Gautama 17*, 22†
 Sri Hanumān 217
 Sri Mahā Vishnu 218
 Sringeri 139*
 Sri Rāma 211
 Srirangam 209*, 216†
 Sri Sallam 113
 Sri Vallabha 127
 Sri Vira Mārtanda 139
 Steel, Indian 147*
 Sthūlapurāṇa 173 ff., 183, 218
 Sthūlasāyī 180, 185

Sthalasayana 180, 217
 Sthalasayanavāmi 183, 216
 Sthalasayanavāmi temple 180†, 216
 Sthalaseekharavāmi temple 205
 (see Sthalasayanavāmi)
 Stone couch 33, 96
 Subrahmanya 97, 107, 218, origin of name 107†
 Suddhodana 17†
 Sukra 83
 Sukrāchārya 12, 203
 Sultan Ganj 98†
 Sumera 175
 Surus 229
 Sūrya 203
 Sūta 176, 181
 Svarga 170, 180†, 184
 Syene 71
 Syria 73

T

Tailapa Deva Chalukya 138
 Tālapāt 22
 Taldanga 171
 Tamil alphabet 3, 126*; Ancient forms of 54*
 Tāndavarāya Mudaliyār 132, 141
 Tanjore (Tañjāvār) 113, 160
 Tanjore pagoda 105*
 Tapta Mudrā 183*
 Tāraka 182
 Tāraka 184
 Tel-ai-mai 72
 Telingāna 113 f., 137, 141
 Tēr of Arjuna 56*
 Tilavasan 182 f.
 Tirthas 182
 Tiruvadandai 178*
 Tiruvākkōṭi 191*
 Tiruvākkāni 214
 Tiruvēñchi 134 f.

Tiruvēñchilēr 126*
 Tiyyattis (Tier women) 45
 Todavers 121†
 Tomara 209
 Tomammanāla 127
 Ton-pō 20§
 Treta yuga 81
 Tribhuvana Malla 125*, 140
 Tribhuvana Viradeva 121
 Trichinopoly 117*
 Trilochana Pallava 126
 Tripalora (Tirupōrūr) reef 163
 Tripati (Tirupati) 69, 113
 Triplicane 214†
 Trisūla 203
 Trivikrama 82, 262
 Tulasī 216†
 Tuluvā 113
 Tungā river 139
 Turmeric 212*

U

Umā 57, 102†

V

Vaigai river 220†
 Vaikuntha 181
 Vaishnavas 56†
 Vāmana Avatāra 50†, 81 f.
 Varadarājavāmi 211
 Varāha Avatāra 50, 53, 83 f.
 Varāhakahotra 177 f.
 Varāhasevāmī 178, 201 f., 210 f.
 Varāhasevāmī temple 33 ff., 69, 132 ff., 185*, 219
 Varusa 219†
 Varusa temple 219
 Vedas 22
 Vegavati 220
 Vegidesam or Vengidesam 137, 140
 Vellāras 113

Vallora (Vêlôr) 113, 115^c
 Vellagôdivârâ 115^c, 153
 Velugolî Singama Nâyadu 207
 Venginâla 136
 Venkatapati Srîdevarâya 125
 Venus (planet) 83
 Vidyâdharas 204, 208
 Vilhâra 21, 27
 Vijayâditya 126
 Vijayanagara princes 205
 Vijayanagarâra 112^b
 Vijayanagarâra dynasty 114 f.,
 117, 125
 Vijayapur 26
 Vikkilan 136
 Vikrama Deva 125
 Vikramâditya 127
 Vikramâditya II. 137
 Vîmâna 108*, 151, 210, 213*, 214 ff.,
 214§
 Vinâyaka 201, 218
 Viprachitti 13*
 Vira Chola Deva 125 f., 140
 Virajutam 28
 Vira Râjendra Chola 136 ff., 140
 Viruchana 13*
 Vishnu 12, 33 f., 50, 77, 80 ff., 83,
 97 ff., 101, 105 f., 108, 149 f.,
 159, 170, 176 ff., 183 f., 202,
 208 f., 211*, 216†, 218
 Vishnu, Recumbent figure of 7
 (See Nârâyana)
 Vishnupurâna, quoted 92†; refer-
 red to 84, 97†
 Vishvasarma 177
 Vishnu Varddhana 125†
 Vishnu's heaven 181*

Vîvakarma 203
 Vishabhavarâ 208
 Vyâsa 89§

W

Wady Mokattob 73
 Wardah (Varadâ) river 139
 Wheeler's History of India, refer-
 red to 89*
 Williams' Indian Epic Poetry, re-
 ferred to 89§
 Wilkins, referred to 101
 Wilkins' Hitopadesa, quoted 98†
 Wilson's Essays, referred to 182*,
 214*
 Wilson's Meghadûta, referred to
 183†
 Wilson's Sanscrit Dictionary, re-
 ferred to in the notes, *passim*.
 Wilson's Vishnupurâna, referred
 to 84*, 97†; quoted 92†, 101*
 102*
 Woden 21

Y

Yachama-nâyada 115^c
 Yadugiri 177
 Yakko 23
 Yaksha 23*, 150
 Yamanganânâchâra 621
 Yama 181†, 208†
 Yamapuri Mantapa 208
 Yamarâja 33, 149, 159
 Yogis 176
 Yojana 13, 166, 220
 Yoni 214*, 218
 Yudhishtira 6

CORRIGENDA, &c.

Page 11, note †. For "More probably", read "Some have supposed it to be". (Cp. note† p. 158.)

Page 66. For "Māhāmalaipūr", read "Mahāmalaipūr".

Page 96, note*. For "Arakkannai (அரக்கன்னை) temple", read "Urakkenai (அரக்கன்னை) Iyvara temple"; and for "one ollock (about 1½ gill)", read "one urakku (about 3 gills)".— (Cp. p. 210.)

Page 114. "Vijayanagarara ascendancy" appears to be a misprint in the original for "Vijayanagarara dynasty."

Page 115, notes. For "Vellagāivāru", read "Velugōivāru".

Page 116. For "a clue", read "as a clue".

Pages 124, 126, 128. "Pavarakkāran's (prop. Pavakkāran's) Choultry" signifies "Coral-monger's Choultry," (Korallenhandler-Sattiram—Gruel.)

Page 126. For "Mahendra Shanta", read "Mahendra Śānta."

Page 126, note*. With reference to Sir Walter Elliot's remark on the Tamil alphabet, it will be observed that the Grantha letter ω , not the Tamil letter ϵ , is used in the word "Adisandavara," in the inscription referred to. (See p. 128.)

Page 128. அதிசாண்டவர is probably an error in the transcript for அதிசாண்டவர .

Page 133. For "Māhavarāha" read "Mahāvarāha." "

Page 141. "36th year" appears to be an error for "37th year." (Cp. p. 121.)

Page 143, line 14 from the bottom. For சாண்டவர , read சாண்டவர .

Page 173, Sloka 4. For उपोयुषा , read उपेयुषा .

Page 173, note*. A fourth MS. reads—

दिचु सर्वेषु च ततो मेरौ निखयमेयुषा ।

संतुष्टया धिया तच्छ खाभतो मुनिरैधत ॥

Page 174, Sloka 13. For कुत्ता , read कुत्ता .

Page 178. For "Harisekara," read "Harisekhara."

Page 181. "Pundarikāsaran", read "Pundarikasara."

Page 184. For Asrama , read Asrama .

Page 185. For "Sthalaśyī", read "Sthalaśyī".

Page 216, note‡. For "Peria", read "Periya."

Page 217. For "Pundarikapushkarinī", read "Pundarikapushkarinī."

Additional Note

Mr. Fergusson (*History of Architecture*, Vol. II., p. 502 ff.) thus describes three of the five Rathas:—

The Southernmost, No. 43 in the Sketch, he remarks "imitates a Buddhist monastery of five storeys. * * * The time at which it was executed was very little removed from that of Buddhism in this part of India. There is little or none of the extravagance of later Hindu styles in the sculptures. * Neither the Jains nor the Hindus introduced anything like a new style of architecture. They adapted the Buddhist style to their own purposes." * *

No. 41, Mr. Fergusson describes as being "the only free-standing monolithic representation I know in India of such a temple [Chaitya] as those excavated in the rock at Ajanta and elsewhere. * * * But in this, as in all more modern structures of this class, we find considerable confusion between the forms of the temple and those of the monastery. This is no more than might be expected when we consider that the original purposes to which these forms were adapted had ceased to exist, and that in these late copies what were originally essential constructive necessities have become mere ornamental appendages."

And No. 42, the same authority states, "evidently belongs to the same system. * * * There can be little doubt that it is the copy of a variety of the Buddhist temple or Chaitya, of which we have no exact representation in the caves—probably of a built Buddhist temple."

ADDENDUM.

Since the foregoing pages were printed, Mr. R. Bruce Foote, F. G. S., of the Geological Survey of India, has kindly favoured the Editor with the following—

Notes on the Geology of Mahāvalipuram.

The rock in which the temples at Mahāvalipuram are cut is a low ridge of quartz-felspathic gneiss, an extension of which occurs at the fishing village of Padari, nearly three miles to north, and also at Cullatoor, three miles to the S. S. W.

The bedded character of the rock is but very rarely seen, hence it has often been described as a granite. The strike of the bedding is N. by 5° E.—S. by 5° W. and coincides with that of the grain of the rocks and with the general direction of the hilly ridges further inland. The dip of the beds appears to be westerly but is very obscure and nearly obliterated by excessive metamorphic action.

The texture of the rock suggests the idea of a coarse gritty bed having been exposed to severe lateral pressure, the quartz and felspar having an irregular flakey arrangement and not forming distinctly continuous laminae as in typical gneiss rock. The color of the rock when freshly quarried is a rich pinkish grey weathering to a drab or pale dirty flesh color. Where exposed to the sea spray, as in the walls of the Shore Temple, the stone acquires a black color and decays far more rapidly than where merely exposed to wind and weather further inland. This gneiss has been, and is still, largely quarried, as it splits very easily into blocks of useful size and shape, and has a decidedly handsome appearance.

The ridge of rocks to the East of the Shore Temple on which the fury of the surf is broken, consists also of gneiss, but probably belongs to another bed running in a parallel direction. The East foot of the Mahāvalipuram gneiss ridge is covered by the beach or by blown sands, but at its West side are beds of sand and clay abounding in Marine and Estuarine shells of recent species, but in a subfossil condition. These beds are cut through in many places by the Coast Canal.

21050



CATALOGUED.

22/12/78
L-1

Central Archaeological Library,
NEW DELHI.

22757

Call No. 732.409545/cham

Author—Chambers, W. de.

Title—The Seven Pagodes

Borrower No.	Date of Issue	Date of Return

"A book that is shut is but a block"

CENTRAL ARCHAEOLOGICAL LIBRARY
GOVT. OF INDIA
Department of Archaeology
NEW DELHI.

Please help us to keep the book
clean and moving.